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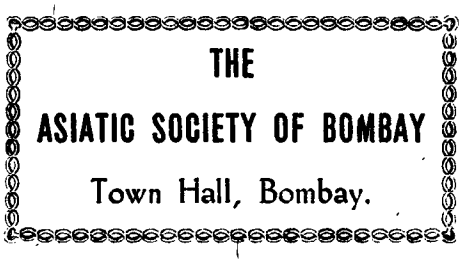

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THE BRITISH HOME OF TO-DAY

A Book of Modern Domestic Architecture & the Applied Arts

EDITED BY
W. SHAW SPARROW

B.2076

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1904

PRINTED BY
PERCY LUND, HUMPHRIES & CO., LTD.,
THE COUNTRY PRESS, BRADFORD;
AND 3, AMEN CORNER, LONDON, E.C.

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Prefatory Note

The purpose of this book is to give specimens of good workmanship in Modern Domestic Architecture and the Applied Arts. It is meant to be at once useful to the general householder and attractive to the professional student. It cannot claim to represent examples of all the notable work which has been done in recent years by British architects and by British craftsmen. A thorough treatment of the present subject would require several volumes, and a very singular display of mixed traditions and opposed convictions. A book, like an essay, should have a limited design of its own, a unity of intention and impression; and this being essential, many points of view have to be passed by in silence. But "The British Home of To-day," though necessarily limited in scope, contains a very rich selection from the best contemporary work.

The Editor acknowledges with grateful thanks the assistance which has come to him from many quarters. Mr. Norman Shaw, R.A., has taken an encouraging interest in the progress of the book and Mr. James Orrock, R.I., has permitted illustrations to be given of the furniture in his well-known collection. Much help has been received from all the contributors, and particularly from Mr. Aston Webb, R.A., Mr. John Belcher, A.R.A., Mr. R. S. Lorimer, Mr. Ernest George, Mr. E. L. Lutyens, Mr. Leonard Stokes, Mr. E. Guy Dawber, Mr. C. J. Harold Cooper, Mr. C. F. A. Voysey, Mr. George Walton, Mr. Charles Spooner, Mr. Mervyn Macartney, Mr. John Cash, Mr. Arnold Mitchell, Mr. Alexander Fisher, Mr. W. H. Brierley, Mr. H. T. Hare, Mr. William Flockhart, and Mr. Frank Brangwyn, A.R.A., who designed the badge for the cover and superintended the hand-drawn lettering.

The initial letters in the text are the work of Mr. David Veazey. Through the kindness of the Verlag Cosmos, Leipsic, an illustration is reproduced from the excellent book on English Architecture written in German by Dr. Hermann Muthesius; thanks to the courtesy of Mr. B. T. Batsford, two illustrations are given from Ernest Newton's "Book of Country Houses;" and the Editor of "Country Life" has kindly lent several copyright photographs of houses built by Mr. E. L. Lutyens.

Walter Shaw Sparrow

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The British Home of To-day

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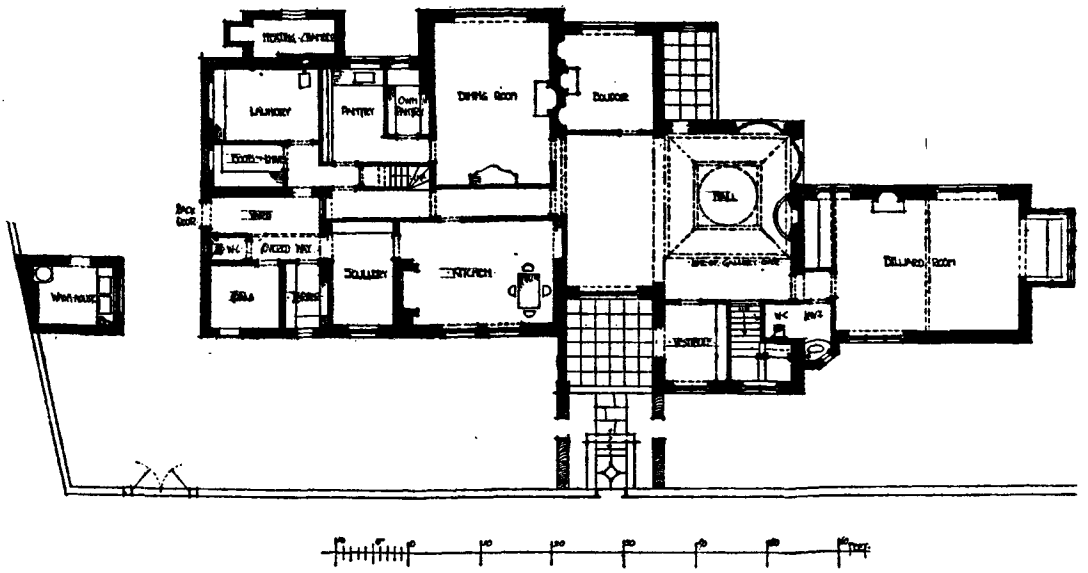


PLAN OF MR. C. E. TODD'S HOUSE AT ST. ANDREWS

R. S. LORIMER, A.R.S.A., ARCHITECT

The Art and Life Library

First Number
June, 1904

House at Wokingham in Red Brick and Stone, with Tiled Roofs. — For the plan of this house see illustration A7 of this section. — Reproduced from a water-colour drawing by kind permission of Mr. B. T. Batsford, publisher of Ernest Newton's "Book of Country Houses."

Ernest Newton, Architect

Plans for the Home

By Arnold Mitchell, Architect

HEN an architect of experience plans a house, he remembers constantly how essential it is to his success that his design should make a good first impression. Examine the various plans by which this paper is illustrated, and you will find that the arrangement of all the buildings has been largely dominated by what one feels tempted to call the problem of the first impression.

The Entrance Hall, in even the smallest home, has possibilities of design which no other part of a house possesses. Not only is it the means of communication between the chief rooms; it either contains the principal staircase or else leads to it; and in the staircase an architect often finds his leading "motif" for a good effect in house architecture. That happy results may be thus obtained can be seen both in the illustrated plan of Little Thakeham, a house by Mr. E. L. Lutyens (A3), and also in the colour-print representing a house at Great Stanmore, where a short double flight of stairs leads to a gallery that runs across one end of the hall, the rest of the staircase being continued on the other side of the house. For this reason, before the first floor is reached, we have to cross the gallery with its view down the long hall. Under the gallery, too, is a low ingle-nook with a wide fireplace, and it is on to the gallery that the drawing-room opens. The dining-room is at the other end. And thus, when the little procession down to dinner takes place, we cannot reach the dining-room door until we have crossed the gallery, passed down two short flights of steps, and traversed the full length of the hall.

In the plan of the house in Shropshire, by Messrs. Ernest George & Yeates (A 2), you may notice another effective arrangement in the approach to the Great Hall through the Entrance Hall. At a first glance the Entrance Hall seems to be

the principal hall, and it is a pleasant surprise indeed to come upon the great hall itself, with its fine range of sunny windows all aglow on the garden front. Another illustration—the plan of Major Meares' little cottage, by Mr. R. S. Lorimer (A12 and A14), has for us a pleasant surprise of a different sort. The vestibule leads into a corridor that appears to be narrow; but, around the corner on one side, the stairs are recessed, and when we turn the corridor on the other side, we find a deep square bay that gives quite a noble air of spaciousness to the well-planned little building. In another illustration, representing the house Cold Ash (A16), by Mr. Leonard Stokes, we meet with another effect very similar in kind, for the corridor entrance gives no inkling of the sunny, picturesque hall into which it leads; and this element of the unexpected is enhanced by the half-hidden stairs.

The position of the kitchen is another thing of the utmost importance. It should not be far from the dining-room; and yet, in even the smallest house, a visitor should find that the secrets of the menu can be kept within the kitchen. When they journey about the house in the smells of cooking, the kitchen is badly placed, and some architect or other invites criticism with our every meal. Mr. R. S. Lorimer, in his plan of Lord Pearson's little house (A11 and A15), places the pantry as a kind of little buffer state between the kitchen and the dwelling-rooms—a very excellent arrangement for all cottage homes. There is yet a further excellence in another plan by Mr. Lorimer, the plan of Major Meares' house (A12), for a serving door connects the pantry and kitchen with the dining-room, so that the food need not be carried across the hall. Of course, the problem of the kitchen is much easier of solution in larger houses, as considerable space can be given to disconnecting passages and corridors.

Privacy being all-important in the dwelling parts of a house, an architect should take care not to turn the hall into a means of communication between the front door and the servants' quarters. It is far from easy in domestic architecture always to respect the privacy of the hall, but several of the illustrated plans remind us of some of the ways in which the passage to the front

door may be made private. The House in Shropshire (A2), and Little Thakeham (A3), are quite satisfactory in this respect; and this applies also to the smaller House at Wokingham, by Mr. Ernest Newton (A7), and the one also at Great Stanmore where a door opens from the servants' passage into the vestibule of the front door.

It will be owned by everyone who has built his own house—a delightful experience—that the measure of comfort to be enjoyed in a home is the result of a scrupulous attention in building to a multitude of small details. When the scheme of the house first begins to take shape, the mind is held by the principal features of the design—the arrangement and disposition of the rooms, the general appearance of the exterior, and so forth; but, little by little, very slowly but surely, the lesser problems press themselves forward, till at last their claims to attention demand so much thought and occupy so much time, that both client and architect look upon them with a rather astonished respect. And this being so, let us think for a moment of these lesser problems in the building of a home.

The choice of a site, and the fact that an architect's plan must always be determined by the character of the ground upon which he has to build—these are things which need not detain us here, for the reason that they are dealt with elsewhere by Mr. E. Guy Dawber. As to the difficulties which often arise between an architect and his clients, they are hindrances to good work which cannot always be avoided, because the practice and the patronage of every art leads inevitably at times to the clashing of strong convictions. But it is distressing when an architect has to spoil his plan in order that he may find a compromise that commends itself to a wife and husband who are at variance on some structural question of real importance. This trouble is one that happens far too often. Quite recently, it condemned an architect to the task of inventing a ridiculous kind of new window, half casement and half sash—the casement half of it being the wife's fancy, and the other half the husband's.

In the planning of a small house, the shape of the

rooms ought to be considered apart from the size. Square rooms should be built in a small house, because a long and narrow room will appear to be far larger than the same area in a square form; and, apart from that, an increase in width can be got by means of bay windows, however small and shallow such windows may be.

We pass on now to the lighting of rooms, which is always most pleasant when it comes through a window in one of the long walls, and not from the room's narrow end. In small bedrooms, as a rule, only one window should be planned. Cross lights are certainly pleasing, but the sacrifice of wall-space is so great that the gain is too dearly purchased, for much wall-space is required for bedroom furniture. In the sitting-rooms, on the other hand, and especially in the drawing-rooms, variety of lighting is welcome; but windows must not be placed opposite each other, as that destroys the privacy of a room. The sitting-room windows, again, should have their glass line near the floor, so that those who live in the room may see at their ease what is passing out of doors; the view from the window is a great refreshment, however humble it may be. All good architects recognise this fact, and are prepared to make sacrifices in the external treatment in order that the sitting-rooms may have convenient windows. It is difficult, of course, for an architect to keep his glass line only two feet six inches from the floor, or two feet nine inches at the utmost; and this difficulty, no doubt, may get him into serious trouble with his design. For all that, it should not be put aside, being one of those things which are rendered imperative and obligatory by the daily needs of a household.

In bedrooms the conditions are different, and it is not too much if the distance between the floor and the glass-line measures three feet three inches. Of less importance is the distance that separates the top of the glass from the floor; but in small houses a minimum of six feet six inches works perfectly well. A tall man when standing erect has a perfect outlook, and that is all that is required. It is quite needless to run the windows up to the ceiling. This is often a stipulation on the part

of those who wish to build, but there are other means of changing the air in the room at the ceiling level, without having a hideous casement window carried up to the cornice. A single casement, wide and low, is the prettiest bedroom window, and from every point of view the most desirable, being convenient for the hanging of blinds and curtains, as well as useful in other ways. Sometimes, it is true, the height of the window glass has to be increased, as when the ground rises so suddenly and abruptly from outside the window, that it would hide the sky altogether from sight if the window of the room were a long and narrow casement.

As to the aspect of the various rooms, there is only one window in a house which should never be warmed by the sun; and that one window is in the larder. In large houses, no doubt, where servants have their own sitting-rooms, the kitchen may be sunless too; but, with these exceptions, we cannot open our British homes too generously to the sun's light and heat. We do not get too much of them at any season of the year. Again, let the breakfast-room have an eastern aspect, or a south-eastern, for what is more refreshing, what more gladdening than the sun's radiance in the early hours of the day? As to the drawing-room, it requires a two-fold aspect, south and south-west, the latter giving it the afternoon sunlight. Housekeepers may contradict me here, and may speak of bleached curtains and faded draperies, but the tonic of the sun is worth purchasing at such a price.

There cannot be many differences of opinion as to the best aspect for the bedrooms, for we all feel happier when we awake and dress in a sunny room. For this reason, then, let the general bedrooms have an eastern aspect, preferably a south-eastern, and so win for ourselves this delightful beginning to the day.

Pure fresh air, constantly renewed, is a necessary that is usually well supplied in British houses. With the help of a couple of tobin tubes in the sitting-room, and one in each bedroom, it is easy to add to the supply of sweet air admitted into a house during the course of its daily working. A question of greater moment is the means by which the upper air-space

in a room may be kept free at all times from vitiation. It is a question most readily answered by introducing into each room a separate air-flue, similar in construction to the ordinary smoke-flue and placed side by side with it. In other words, these air-flues should be built in all chimney stacks; they cost but little, either in trouble or in money, and they are wonderfully useful in keeping the whole atmosphere of a house quite fresh and sweet. Plan them so that the air-flues are built side by side with any smoke-flue that is frequently used, they are thus kept warm; and the result is that the heated air within them rises and escapes through the gratings placed at their tops, and the vacuum thus produced draws up the vitiated air from the room below—draws it up through a grating that connects the air-flue's lower end with the room at the level of the ceiling. Thus, automatically, a continuous renewing of the room's atmosphere goes on. In summer, of course, with fewer fires in the house, the air-flues are less active; but the open windows are then a better ventilation. One room, moreover—preferably the dining-room—can have its air-flue built near the kitchen smoke-flue, so that the taint of the after-dinner cigar may be drawn away during the night, and not be distasteful at breakfast to-morrow morning. Let it be remembered that the air-flues should not be carried to the top of a chimney stack, as a down-draught caused by a high wind might fill a room with smoke from the adjoining smoke-flue. For this reason the air-flue should be stopped off two or three feet below the summit of the chimney stack, and fitted with gratings on each side face. As to the inlet of the air-flue into the room, it is best to finish it with a grid and silk flaps, as a check to possible down-draughts. Mica flaps are sometimes used for this purpose, but they are objectionable on account of their noise in a gale of wind. Then, last of all, the outlets and inlets should not be less than nine inches by nine inches.

Turn we now to another point—namely, the placing of doors. Bedroom doors should be in a corner of the room, and not in the centre of any wall. It is a part of their utility to act as screens when they are opened. When you are lying in

bed and the door is open, you don't wish to be seen by everyone that may pass outside. This, to be sure, is a commonplace of planning, and yet it is often overlooked by architects. A bedroom door may be quite near to a fireplace, if it opens away from the fire. In every house, however small, a closet or cupboard should be built for the housemaid's water cans, brushes, brooms, etc; and if we fit the closet with a slop sink, and a flushing cistern to keep it sweet, we shall gain much in the proper arrangement of the house. When the water closet is used for the household slops, a house becomes distressing to all visitors.

It is well to remember here that all the waterworks in a home should be kept together (if possible). The bath, the lavatory, the pantry, the water closet, can usually be planned in adjacent positions, some on one floor, the others overhead on the next story; and this not only simplifies the drainage of a house, but lessens the cost of the plumber's bill.

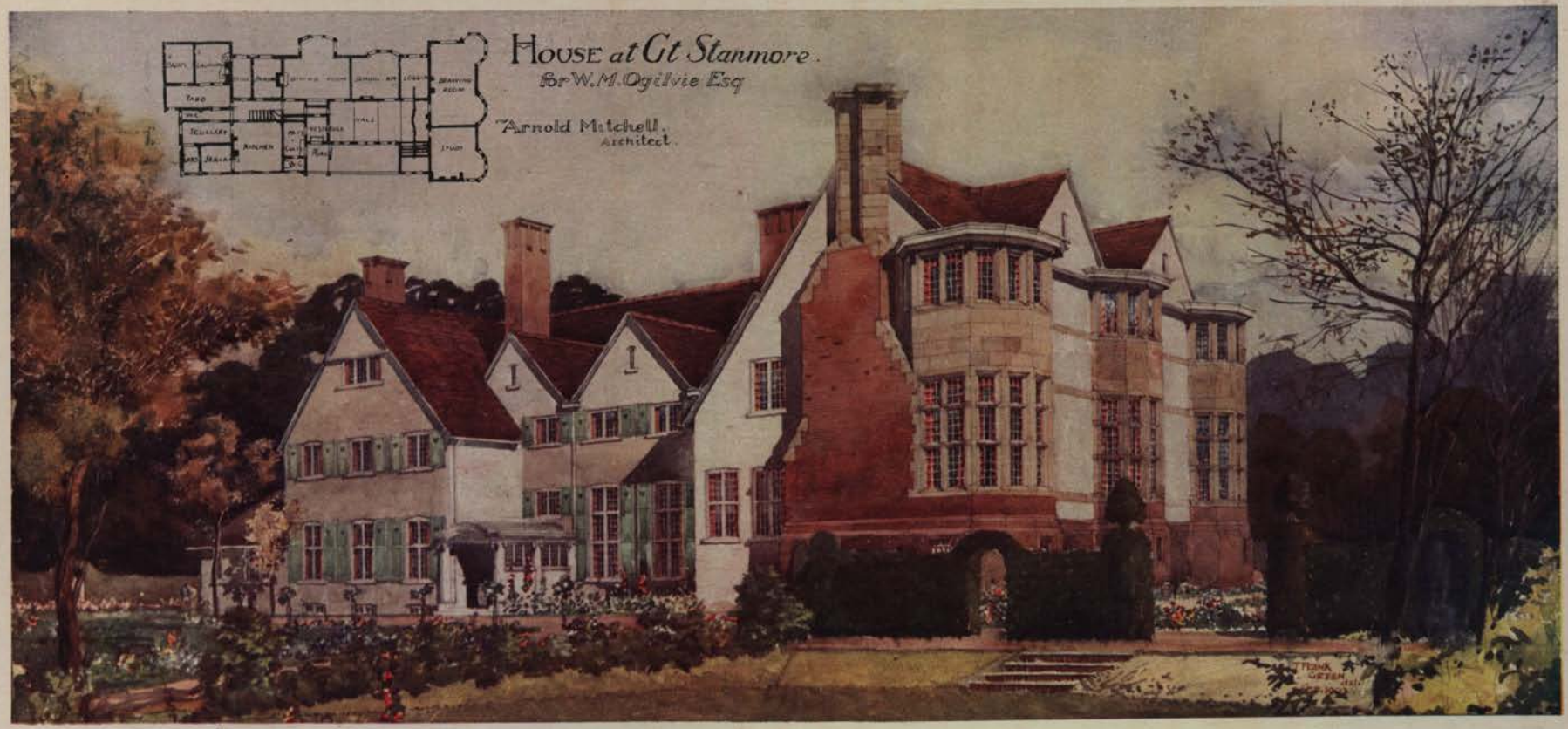
In a very small house, where the luxury of a fireplace in the bath-room cannot be enjoyed, it is well to fit the bath-room with a hot airing-cupboard for the linen. Place in this cupboard the hot-water tank for the kitchen range, and the temperature of the bath-room will be always agreeable; and in winter, too, the water pipes will be protected by the warmth from the frost. An objection is raised at times to the practice of keeping the linen aired in the way just suggested; it is said that the steam from the bath is injurious to the linen and makes it damp. But this, after all, is merely a theoretical objection, and it happens also to be at odds with the fact. The warmth of the cupboard is permanent, while the steam from the bath is fitful and temporary, so that the odd half-hours of moisture are counteracted by the steady and enduring warmth. It is a good rule to insist that all the water pipes be exposed to view. This would be unsightly in the principal parts of a house, but it is usually possible to run the pipes on the less important walls, where we can reconcile ourselves to a little ugliness for the sake of the practical advantage of being able to mend the pipes without difficulty and at small expense. Of course, every effort should be

made to keep the water pipes on the internal walls, for the temperature of the house protects them in winter from the frost. When hot water and cold are taken to the same spot, let the pipes run together as an additional safeguard against the troubles caused by freezing; but the cold pipe must be placed on top of the hot one, partly because the iron pipe of the hot water will help to carry the lead one, and partly because the lead pipe, if left unassisted by its companion, will in time sag between its supports.

In all houses where the supply of hot water is from the kitchen range, it is well that the bath should be of iron. Porcelain baths are certainly more luxurious and more comfortable, but they take from the water more heat than iron baths do, and more heat than ordinary kitchen ranges can supply. The amount of heat absorbed by a porcelain bath is exceedingly great; and unless you provide a separate service of hot water with its own furnace, the strain is too much for the kitchen boiler. The modern iron bath is the best for the daily purposes of most households. It is a good bath when coated with porcelain enamel. But even a better bath is one that is made of copper, as the thinness of this material reduces still further the absorption of heat from the water.

Arnold Mitchell

DR. DOWNIE'S COTTAGE AT COLINTON — R. S. LORIMER, ARCHITECT



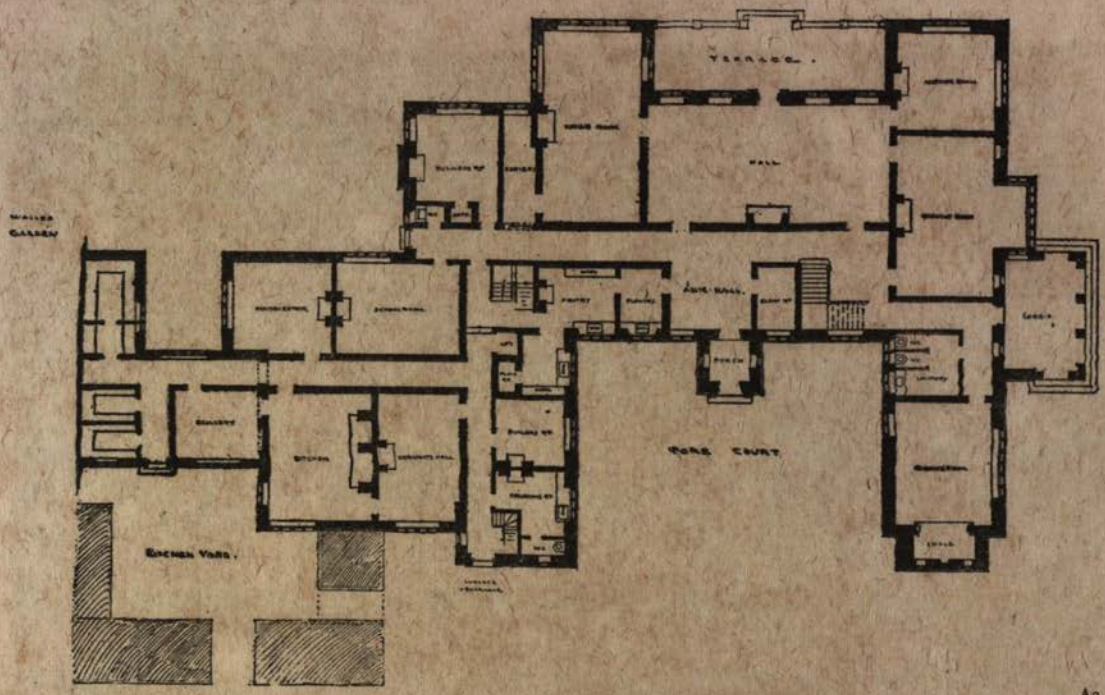
HOUSE AT GREAT STANMORE, HAVING STONE BAYS AND DARK TILED ROOFS, WALLS OF SMOOTH PLASTER AND THE CHIMNEYS AND THE PLINTH OF RED BRICKS

Arnold Mitchell, Architect

LOWTHER LODGE, KENSINGTON GORE

R. Norman Shaw, R.A., Architect

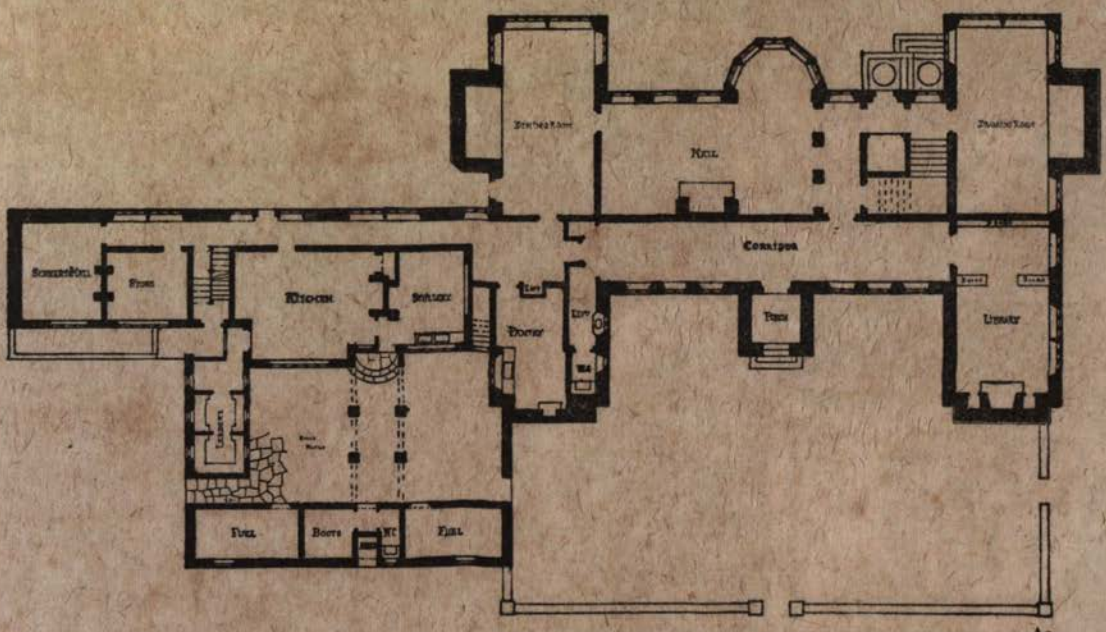
A1
BROUGHT TO COMPLETION IN THE YEAR 1873



A2

A HOUSE IN SHROPSHIRE — PLAN OF THE GROUND FLOOR

Ernest George and Yeates, Architects



A3

GROUND PLAN — LITTLE THAKEHAM, PULLBOROUGH, SUSSEX

E. L. Lutyens, Architect

THE ENTRANCE FRONT

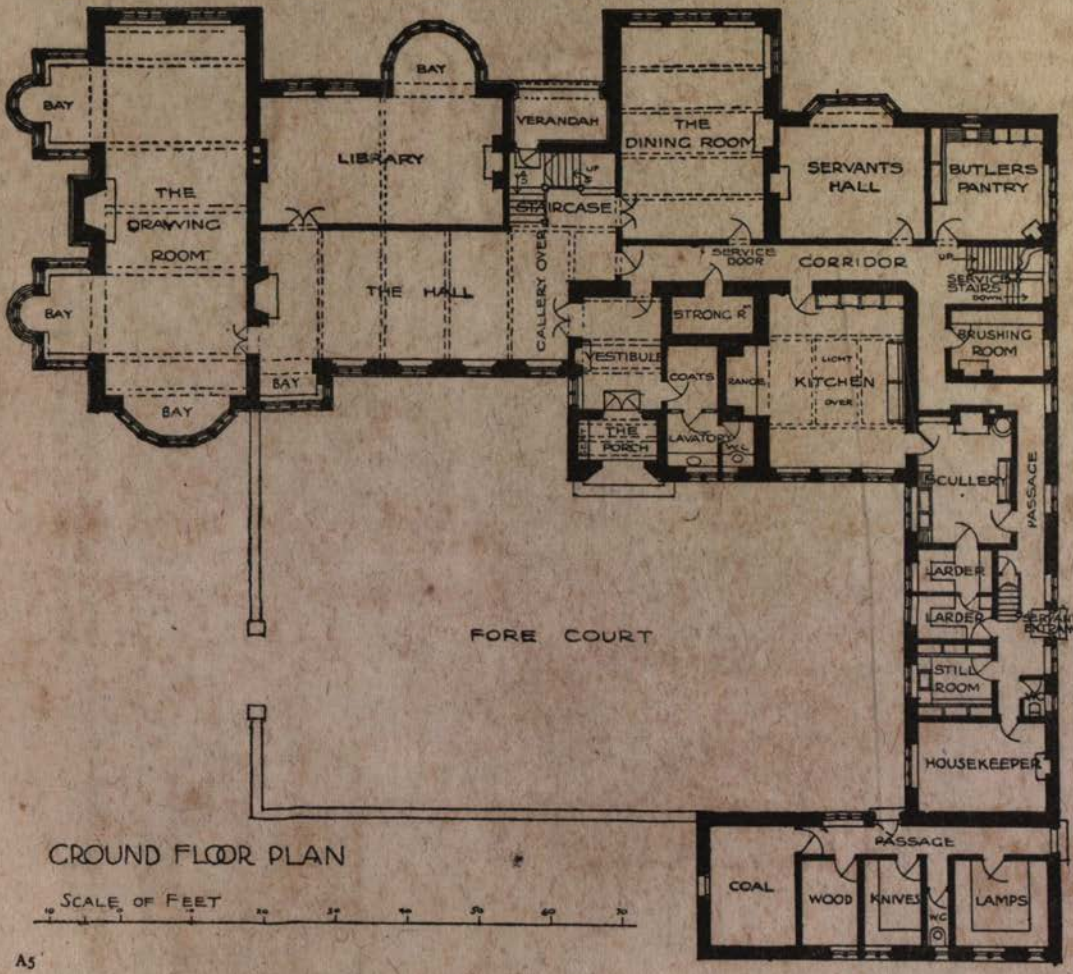
A4

MAESYCRUGIAU MANOR

VIEW OF THE ENTRANCE FRONT

Arnold Mitchell, Architect

MAESYCRUCIAU MANOR . CARMARTHENSHIRE

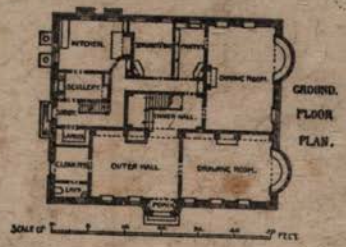


A5

MAESYCRUGIAU MANOR

PLAN OF THE GROUND FLOOR

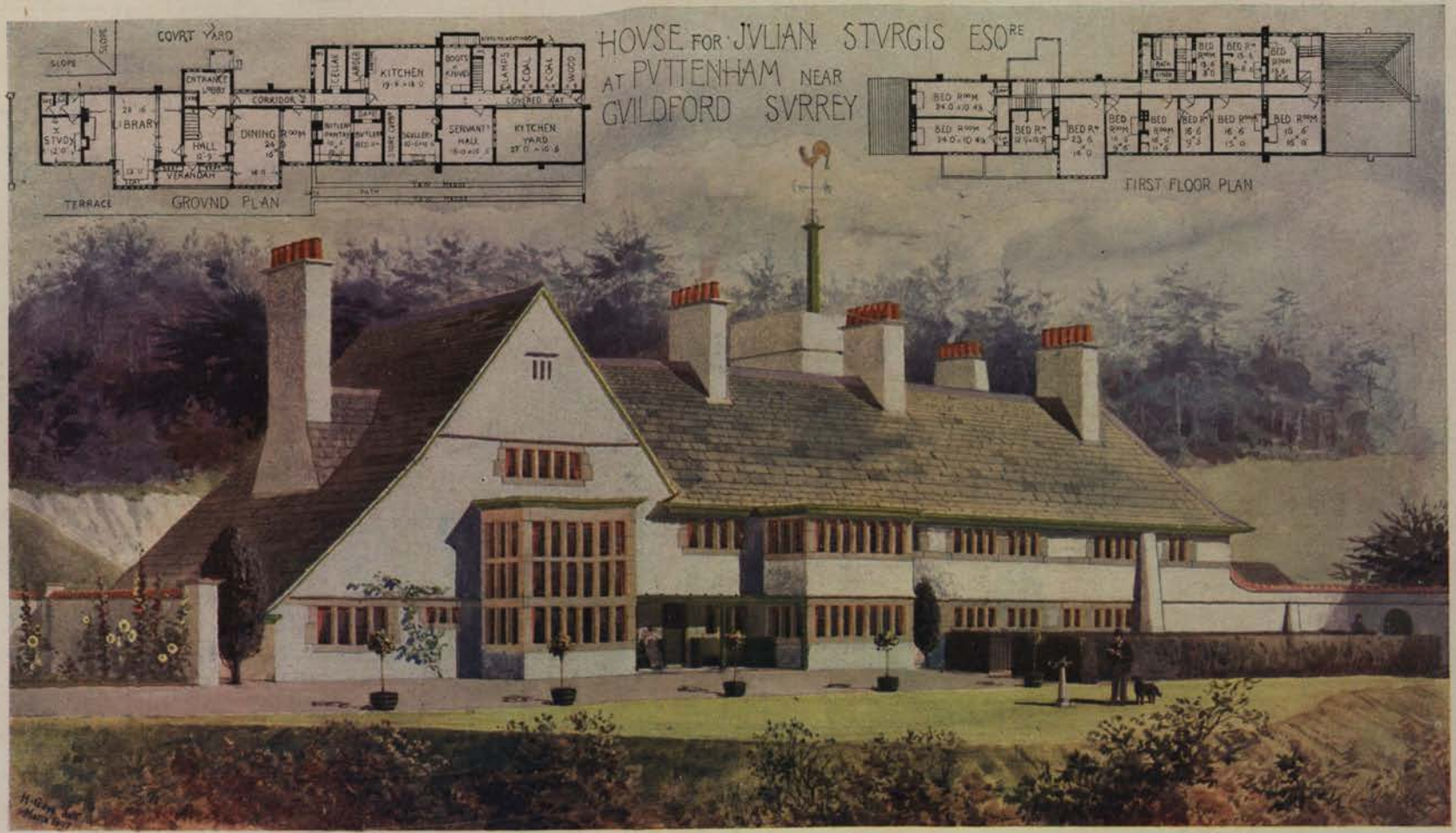
Arnold Mitchell, Architect



A6

No. 2, WEST DRIVE, STREATHAM PARK, WITH A PLAN OF THE GROUND FLOOR. MATERIALS: GREY BRICKS WITH RED BRICK QUOINS AND BANDS, A STONE SLATE ROOF, THE CORNICE OF WOOD AND A STONE HOOD TO THE DOOR

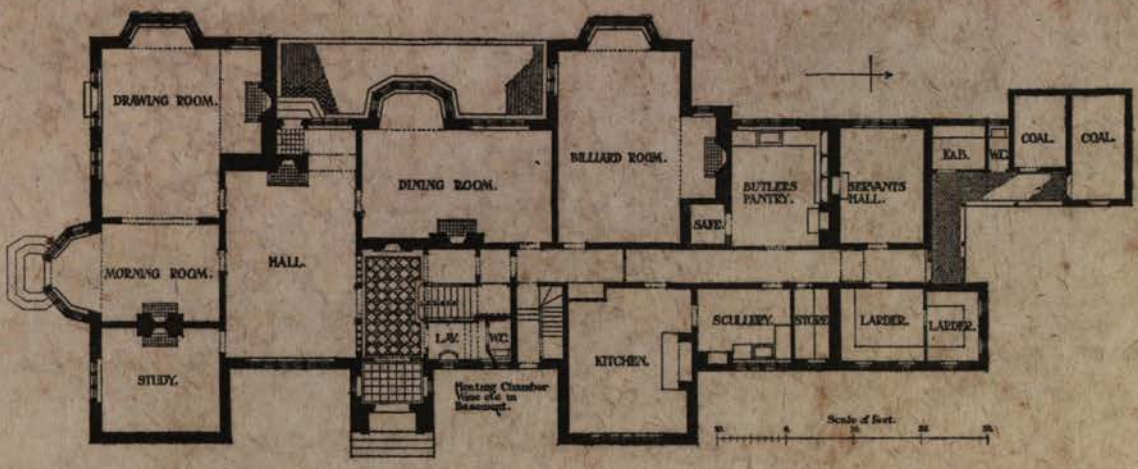
Leonard Stokes, Architect



HOUSE AT PUTTENHAM, GUILDFORD SURREY

REPRODUCED FROM A WATER-COLOUR DRAWING

C. F. A. Voysey, Architect

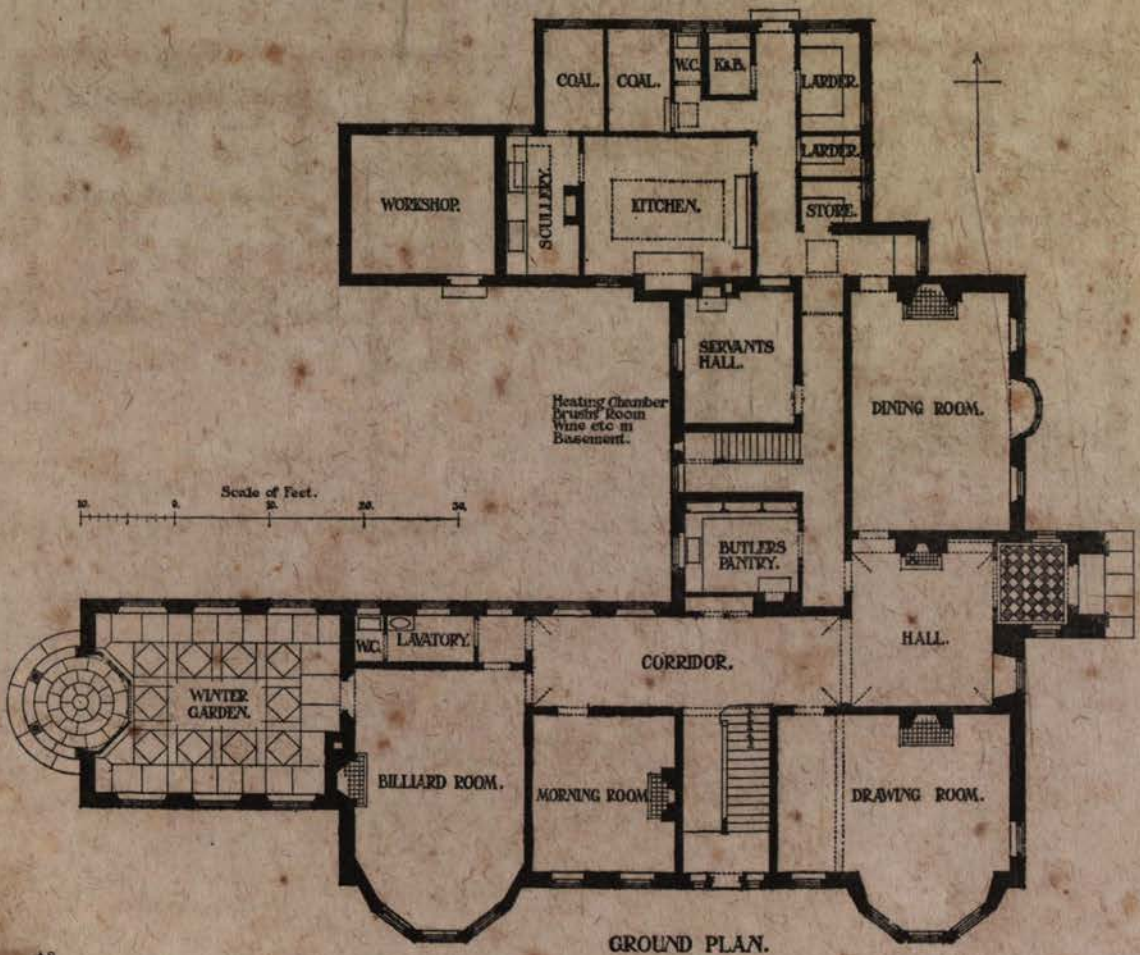


GROUND PLAN.

A7

GROUND PLAN OF A HOUSE AT WOKINGHAM REPRODUCED BY PERMISSION OF B. T. BATSFORD, LONDON
FOR THE ILLUSTRATION OF THIS HOUSE SEE THE COLOUR-PLATE IN THIS SECTION

Ernest Newton, Architect

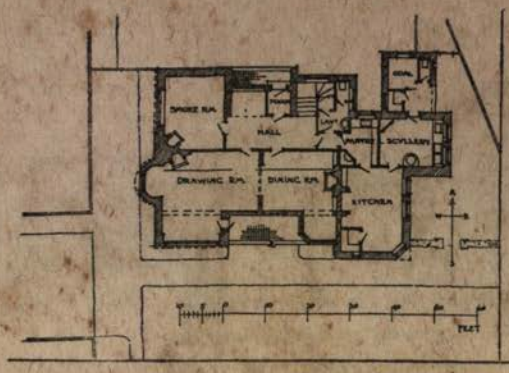


GROUND PLAN.

A8

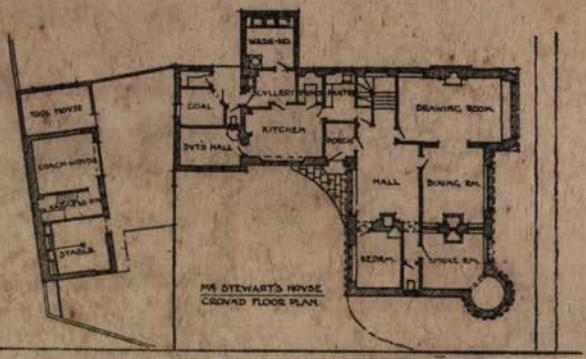
GROUND PLAN OF A HOUSE AT HASLEMERE. FROM MR. NEWTON'S "BOOK OF COUNTRY HOUSES" (B. T. BATSFORD, PUBLISHER). FOR THE ILLUSTRATION OF THIS HOUSE SEE B10 IN THE SECTION ON "THE HOME FROM OUTSIDE"

Ernest Newton, Architect



A9

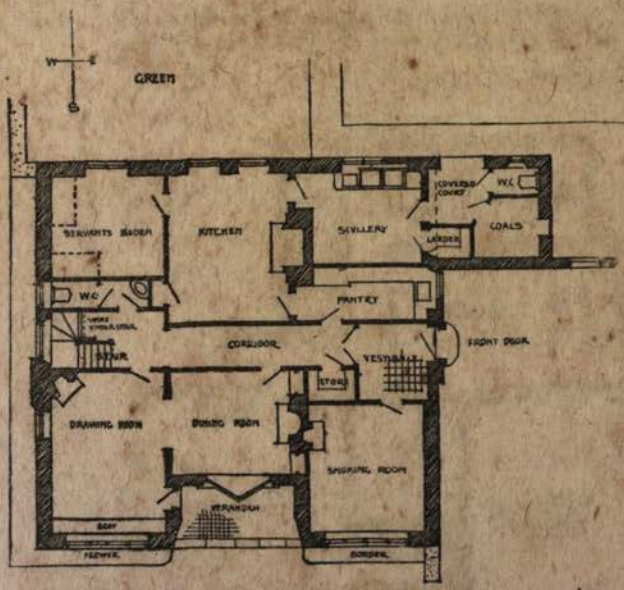
PLAN OF A HOUSE NOT ILLUSTRATED HERE



A10

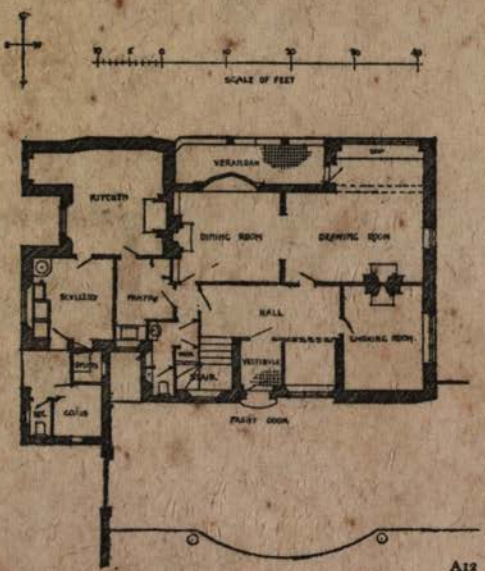
PLAN OF GROUND FLOOR IN MR. STEWART'S HOUSE

R. S. Lorimer A.R.S.A., Architect



A11

LORD PEARSON'S COTTAGE, PLAN OF THE GROUND FLOOR



A12

MAJOR MEARES' COTTAGE, GROUND FLOOR PLAN

R. S. Lorimer A.R.S.A., Architect

A13
MR. STEWART'S HOUSE, NORTH BERWICK

MATERIALS: STONE WALLS AND ROUGH-CAST, SLATE ROOFS

A14
MAJOR MEARES' COTTAGE AT COLINTON

MATERIALS: STONE WALLS AND ROUGH-CAST TILE ROOFS

A15
THE HON. LORD PEARSON'S COTTAGE AT COLINTON

MATERIALS: STONE WALLS AND ROUGH-CAST TILE ROOFS

R. S. Lorimer A.R.S.A., Architect

or else looks upon him with some suspicion as an expensive luxury. Only a person here and there recognises the architect as a quite necessary adviser. Yet it will be found invariably that when an architect of position is given a free hand, more or less, the house he builds is a real success, harmonious in all its parts, being carried out as a single scheme in obedience to the direction of one trained mind. But it is not often that an architect has a free hand. His art is usually a thing of compromise; and what can be more disheartening to a man of genius than compromise in an essential matter of design and art? His zeal for his profession forces him to look ahead; he cannot be content to stand still and take things as they are; new schemes, better and more modernised planning, simpler treatments and broader effects, are ever before him in his thought; and thus he loses heart when he is compelled by his clients to abandon his efforts to do something fresh and good.

But we must turn now to another subject of interest —*i.e.*, the country house and its construction. Of course, one of the most important things to be settled is the selection of site, and although it is in many cases decided by the client alone, yet the actual position of the house and the garden surrounding it needs the most careful consideration on the part of the architect. Now, there is a popular fallacy that a house once seen and liked can be copied exactly and will yet prove attractive on another site; but, however alike the two positions may appear to be, there will always be some great difference, perhaps in the aspect, or maybe in the slope of the ground, or the means of approach. A new house demands a new plan, designed to meet the requirements of its occupants; no two houses can ever be quite alike to-day, any more than they were in the past. If our site is a small one (of some few acres, or even much less in extent), we must devise the best approach from the road, taking care not to cut up the ground by unnecessary drives and paths, and considering whether any future houses on the adjacent property will be detrimental. No hard and fast rules can be laid down, as everything will be governed by local circumstances and diversity of conditions; but a great deal can be done if we think over, on

the ground, all possible objections, in order that we may overcome them in imagination one by one.

For many years past houses have suffered in that they have been divorced from the gardens, which generally have been laid out in a manner entirely apart from any scheme the architect had in view; and this is the reason why we see so many gardens and houses, where care and taste have been bestowed on both, but with a disappointing result, as neither house nor garden has been planned to fit the other. By rights, as soon as the aspects have been studied, we should plan out the garden, placing it (if possible) on the south or the west, and, as a broad rule, fixing the site for the house itself on the northern side of the ground. By so doing, we shall get the living rooms and the garden full of sunlight.

Old gardens have invariably a certain amount of architectural design bestowed on them, that shows itself in balustrades, flights of steps, and summer houses; and gardens were often enclosed with high walls, emphasizing the fact that garden making was never considered apart from the house. Every tree on the site, if possible, should be schemed to work in with the garden and house. The delightful manner in which trees relieve and show off a building and the refreshing shade they afford ought to teach us to preserve them and to encourage their growth; but, unfortunately, this is by no means always done, and many sites are ruthlessly cleared of every tree.

It is good to get some portion of every garden private, shut off from the rest, either by trellage, walls or hedges, so as to avoid the effect of a garden seen all at once—an effect that conveys no hint of seclusion, no air of mystery.

In brief, the general disposal of the gardens, and the planning of the accessories in harmony with the house, these are essentially part of an architect's work to-day, just as they used to be in years gone by; and it is simply because the present-day architect has allowed the so-called landscape gardeners to usurp his position in this matter, that this truth has been forgotten.

In arranging the actual plan of a house, a plain commonsense disposal of the various rooms is ever the most

satisfactory; it produces the best results both internally and externally, as anyone may learn by studying the plans of the great masters of architecture. The obvious and almost studied simplicity and directness of their planning are patent to everyone, all the rooms being kept plain and square. There is no attempt at eccentricity; you will look in vain for ill-shaped rooms full of strange angles and recesses. Remember, then, that the simpler our houses are made both inside and out, the more successful they will be. We should endeavour to plan them with an absence of everything that goes to make work and labour, concentrating the various departments, and thinking carefully of the housekeeper and the servants. There should be a similarity of treatment throughout; one room should lead to another without any violent contrast in colour or in detail, and the whole should be in unison as a single scheme.

Perhaps the greatest charm of a country house lies in the fact that we are in no way governed by those cramped conditions of building which are forced upon us in a town or city. There are no "ancient lights," no narrow frontages, no long blank walls to contend with; consequently the architect has quite a free hand, and must stand or fall by his design. In the country a certain spaciousness of plan is one of the great fascinations of a house, and so long as it is well and conveniently arranged, the plan may with advantage be spread out, as this gives an opportunity for a display of picturesqueness. In designing a country house, we should think it out "in the round," remembering always that the work will be seen from all sides; there should be no "back" to the design, no unsightly outbuildings and offices; all should be self-contained, and be interesting and picturesque from every point of view.

When people compare good old houses with those of to-day, it is always to the disadvantage of the latter: it is forgotten that the builders of the old houses had fewer difficulties to overcome. Drainage and sanitation were practically unknown; the water supply gave little trouble, for the utility of hot and cold pipes within a house had yet to be discovered, like electricity, and many other of those modern necessaries by which an architect

is governed, pretty often to the disfigurement of his design. There is thus no basis of comparison between the difficulties brought to mind by the past and the present history of domestic architecture. It is also worthy of note that the old houses, and particularly the smaller ones, were built by local men and with local materials, and that there was no great transformation of style in the work done by two successive generations. Building was traditional, and change the result of slow evolution. Houses in the same district kept for many decades their distinctive type, their family likeness; and even when various kinds of material were employed in a district, the transitions of style were much less marked than they are to-day. It is all very different now. At the present time, remark, houses in the same neighbourhood are built in widely varying types and of many imported materials, and this produces violent contrasts of effect, and many a jarring note in the landscape. Indeed, it is certain that the choice of materials becomes ever the more varied; almost every day something new is being introduced into the country—new woods, imported from the ends of the earth, new marbles, tiles, slates, and stones, new metals, pigments, stuffs, and so on. All these things, and the facility with which they can be carried about the country, tend to make architecture cosmopolitan in character, and by this means the local styles, so associated with different parts of the country, are being ousted. It is a great pity. One cannot but believe that architects should foster local traditions, and encourage all local industries and trades, for it is better to build in the materials that have been used for centuries than with those which are out of harmony with the district.

Years ago, and to some extent even to-day, one could tell by a glance at the buildings in what part of England one was, each district being stamped with its special characteristics, not of style or date, but of material. The admirable way in which the Kent and Surrey builders used their tiles for roofs and for wall-hangings always excites admiration, and how charming are the brick and flint buildings of East Anglia, with their pantile roofs, interspersed with diapered patterns of glazed tiles. As to the red brick districts of Berkshire and the Thames valley,

with their simple yet dignified houses, are they not delightful too with their red walls and white windows? The stone districts of Gloucestershire and the Midlands, the timber buildings of Cheshire and Lancashire, all speak plainly and eloquently, each in its own vernacular; and no dialect in this household architecture is to be mistaken for that of any other part of the country.

To-day all this delightful tradition is being abandoned, and architects in every district of the country use all sorts of materials, regardless of their appropriateness. Green Westmorland slates are found in Kent, red tiles hang in the heart of stone districts, and stone houses are built where stones are not. As a consequence, a spirit of unrestfulness prevails in much of the architecture of to-day. Of course, many will urge that it is absurd to limit the materials of a building to those obtainable in the vicinity. Nevertheless, just as genuine old English houses add a charm to the landscape, so the use of local material fits in best with the scenery of the neighbourhood.

Again, it is out of place to use a variety of materials in one house, such as brick and tile-hanging, half-timber work, rough cast and stone, for in the country the texture and colour of the walls play a far more important part than a number of features in different materials. Breadth of treatment is absolutely essential to the repose and dignity of the whole composition, and this can never be obtained if the wall surface is broken up with ornament and unnecessary detail. Indeed, we have only to look around us to-day to see on all sides the instances in which the proper use of materials has been degraded. Can anything be more false in construction and design than the imitation in plaster of half-timbered work, the plaster being painted to imitate wood, or divided out with lines to look like blocks of hewn stone?

In past generations, to be sure, these shams were continually met with, and were even encouraged. Sham doors and windows, sham bookcases, deal doors grained to look like oak, and slate enamelled to look like marble, were all common. To-day, fortunately, the good architects keep clear of shams, and encourage the simple and honest use of material, bearing in mind the fact that eccentricity is not synonymous with genius.

Amongst many of the younger architects, on the other hand, there is an unfortunate striving after startling effects; they labour to be original, to attract attention, and to produce at all costs something uncommon and striking. For this reason, no doubt, much of what we see around us is only ephemeral: it will not hold its place in years to come as representative of to-day's architecture. Half the charm of old-fashioned houses and cottages, both here in Great Britain and abroad, consists in the treatment of the roofs and in the liberal projection of the eaves—a feature that is never considered by the jerry-builder. In wide over-hanging eaves there is a pleasing suggestion of protection and shelter, and the cool line of shade cast on to the wall beneath emphasizes and yet softens the transition to the roof. It is to be feared that we British, in the treatment of our roofs generally, have much to learn from our continental neighbours, where roofing is not only far more studied, but far more marked, than it is in this country. Here we treat our roofs too severely and mechanically, keeping them (as a rule) much too flat, and forming hips and ridges that destroy the surface qualities of texture. In the old and beautiful stone slate roofs of Gloucestershire, as in the blue slate roofs of Germany and France, the valleys are worked in a wide sweep, enabling one roof to intersect another in a charming fashion, without any hard line of demarcation. Our present-day British method is to put a rigid gutter of lead, cutting the roof up into varying planes, and destroying that appearance of one single covering that a roof should always have.

Chimneys, again, have much to do with the beauty of a house. For economy's sake they should be few, and their position well-balanced, for nothing so mars the composition as a lot of small and thin chimneys that come out of the roof at unexpected places. Tall and massive chimneys add immensely to the beauty of a house, and perhaps no architect has realised this so thoroughly as Mr. Norman Shaw, R.A., who has shown himself a great master in the art of grouping and arranging his chimneys.

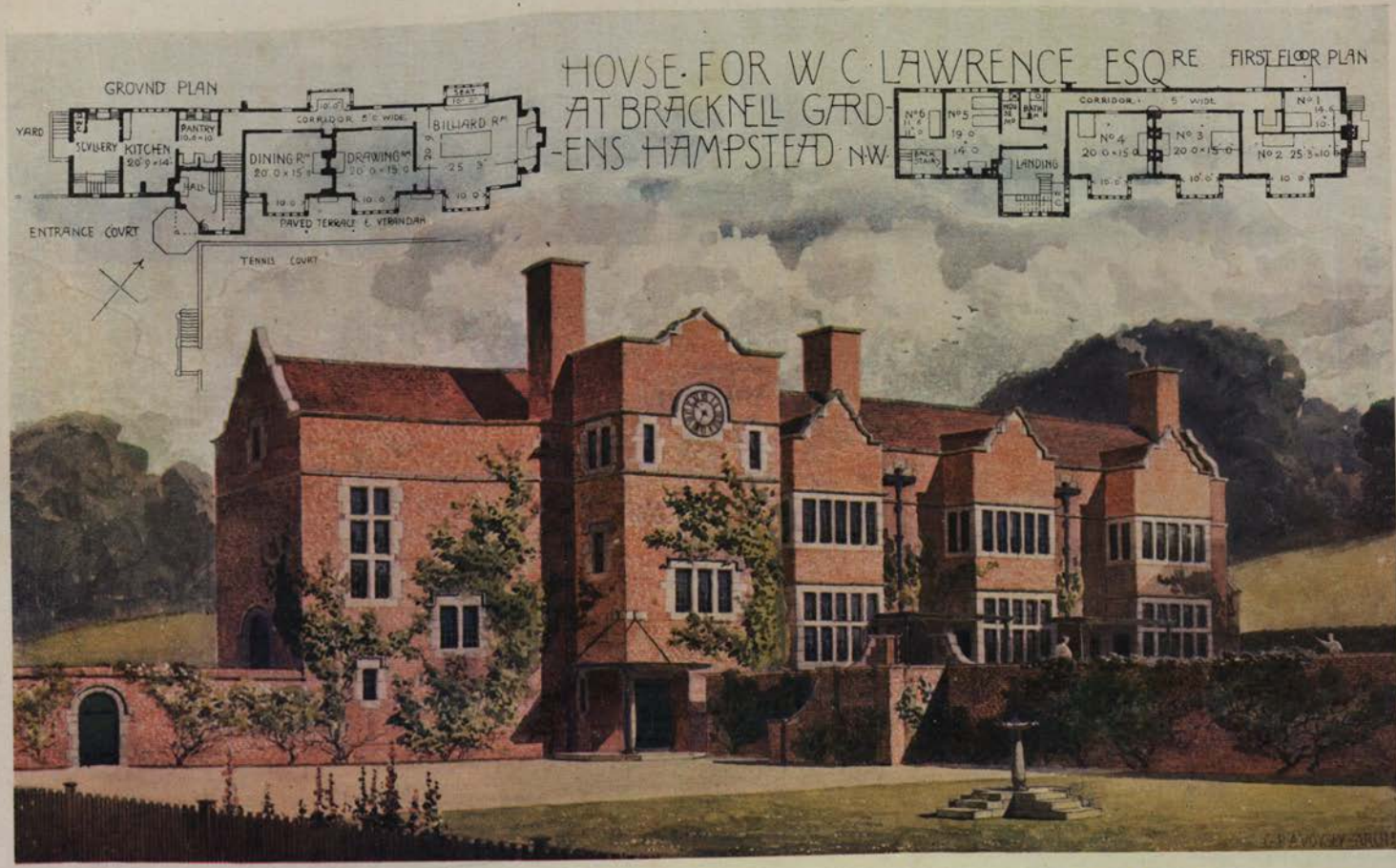
Windows, too, should be all of the same character, and sash windows and casements should not be placed together, in positions bearing the same relative proportion. Sash windows

demand a more severe handling than casements, and a certain sense of rhythm and symmetry is essential, as the proportions are vertical instead of horizontal. Nothing is more unsatisfactory than sash windows of varying heights and widths, particularly when they are scattered about the elevations, since all dignity is lost unless they are proportionate one to the other.

Casements, to be sure, can be treated more elastically: they are the easiest form of window to deal with, and allow of infinite variety in bays, in oriels, or in plain windows, whether of wood or stone; and they may be stretched out into long and low windows, or coupled together and by means of transomes carried up to any height. Upon the balance and proportion of the windows much of the beauty of a house depends. Windows, as a rule, without doubt, and casements especially, are built too big and wide, and therefore out of scale and proportion. This is due in a great measure to the foolish building bye-laws made years ago for houses in crowded cities and towns, and, consequently, inapplicable to country districts. If any one will measure the windows of any well-lighted room in an old house, he will be surprised to find how small the actual openings are, and how much too big windows are made to-day.

With this criticism I turn to a pleasanter duty; for it is certain that at present, despite all shortcomings, a strong movement of progress renews for us the youth of craftsmanship, and encourages all of us not only to treat materials wisely, but to sever all connection with servile imitations. It is a pity that this movement of progress should be hostile to fine old traditions of design, for there is no reason, beyond that of mere novelty, why we should not make an intelligent use of the past's accumulated knowledge. We need a revival of the old simple faith in individual feeling, a faith expressed with all the enlightenment of to-day. The mere copying of old styles should be scorned; but to point at them with ridicule, and to regard their rich thoroughness with dislike or with impatience—that, too, beyond all doubt, should be deprecated.

E Guy Dawber



PROJECT FOR A HOUSE AT BRACKNELL GARDENS

REPRODUCED FROM A DRAWING IN WATER-COLOUR

C. F. A. Voysey, Architect

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY

VIEW OF BANSTEAD WOOD, NEAR BANSTEAD

AFTER A PHOTOGRAPH BY BEDFORD LEMERE, LONDON

R. Norman Shaw R.A., Architect

THE ENTRANCE FRONT, DAWPOOL, CHESHIRE

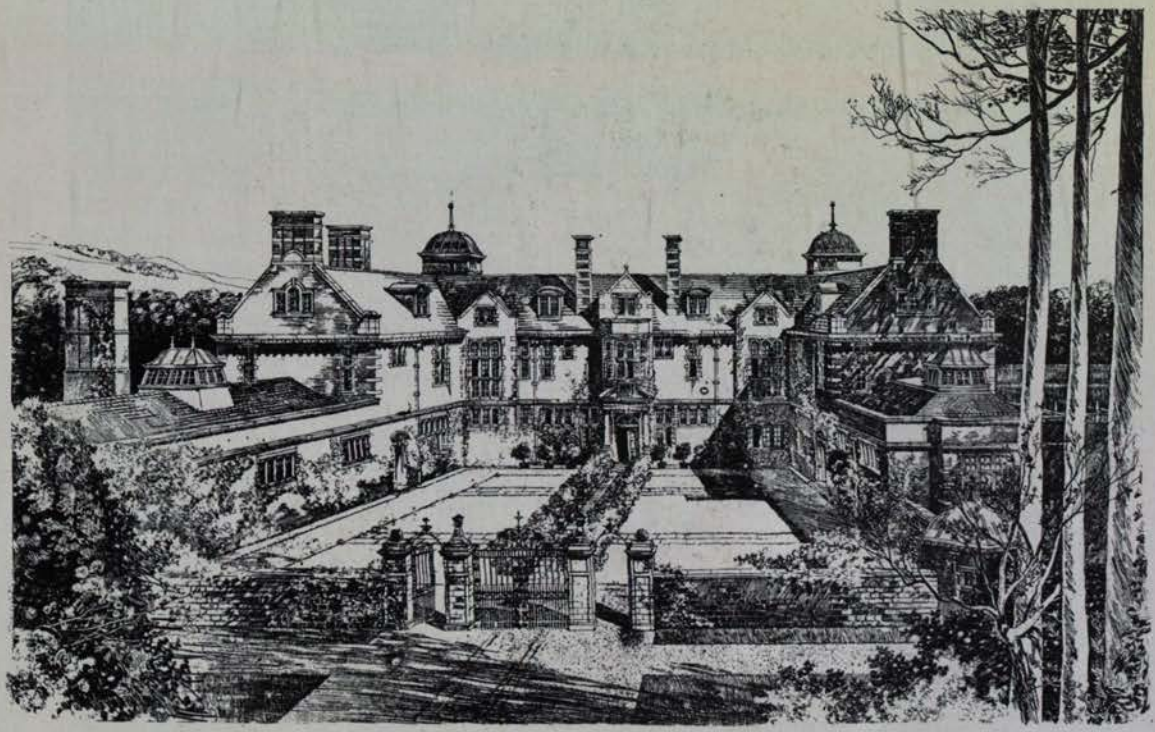
B2

AFTER A PHOTOGRAPH BY BEDFORD LEMERE, LONDON

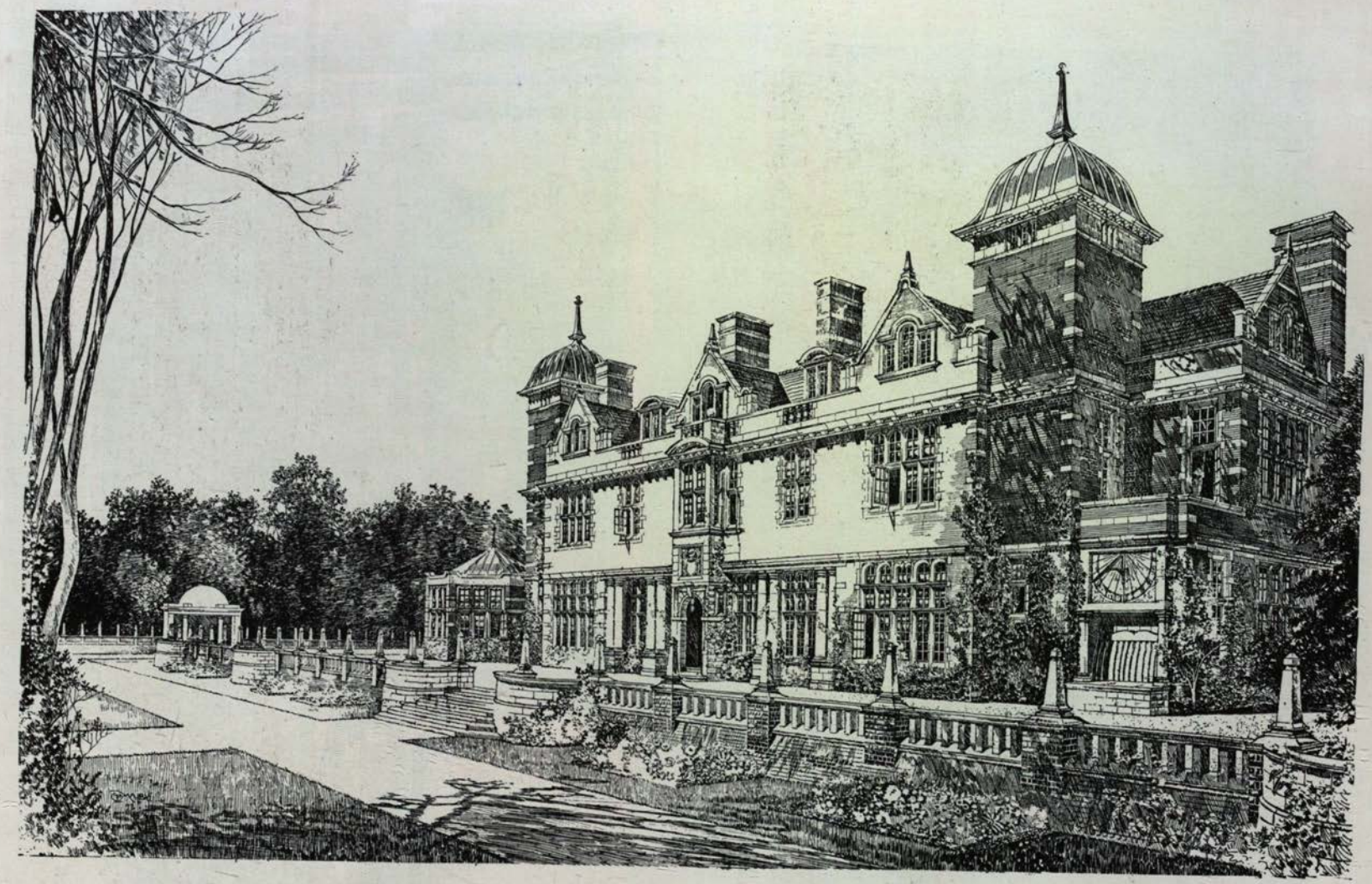
R. Norman Shaw R.A., Architect

B3
PROPOSED SUMMER COTTAGE, ISLE OF WIGHT — FROM A PENCIL DRAWING BY C. E. MALLOWS

Aston Webb R.A., Architect



B4
HILDON HOUSE, HAMPSHIRE, THE COURTYARD OR ENTRANCE FRONT. THE ILLUSTRATION IS TAKEN FROM A PEN-AND-INK DRAWING BY C. E. MALLOWS



HILDON HOUSE, HAMPSHIRE, THE SEAT OF SIR AUGUSTUS WEBSTER, BART.

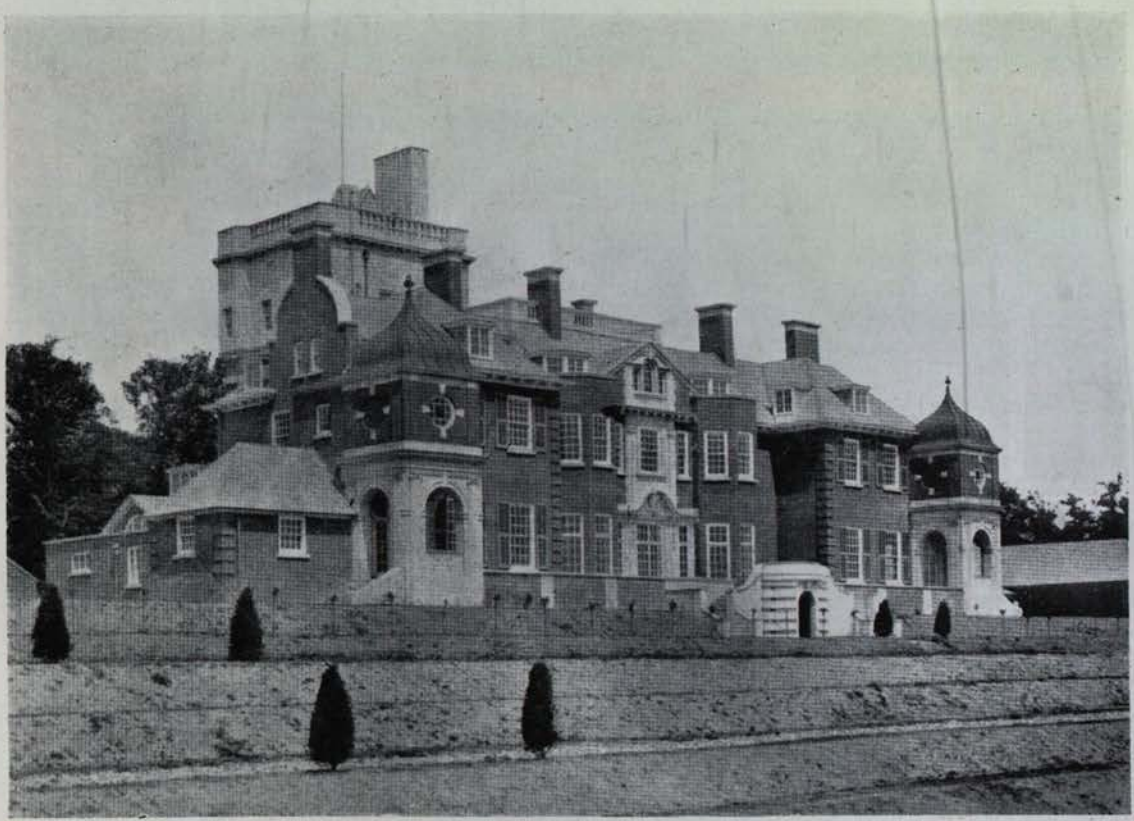
B5

AFTER A DRAWING OF THE GARDEN FRONT BY C. E. MALLOWS

Aston Webb R.A., Architect

B6
THE TOWER, PANGBOURNE, A VIEW OF THE SOUTH SIDE. THE MATERIALS ARE RED BRICK AND STONE

John Belcher A.R.A., Architect



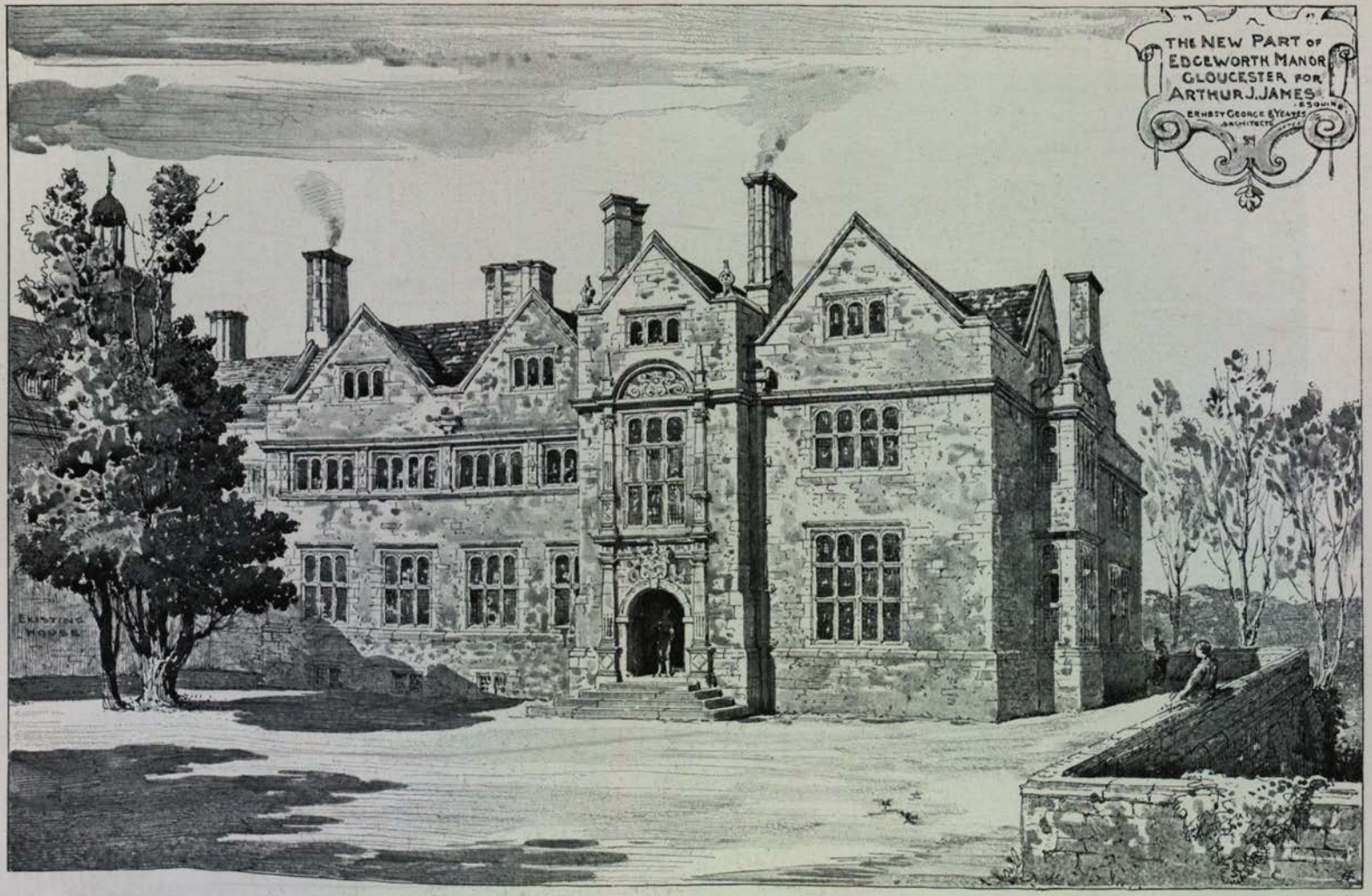
B7
THE TOWER, PANGBOURNE, ANOTHER VIEW OF THE SOUTH FRONT. MATERIALS: RED BRICK AND STONE

John Belcher A.R.A., Architect

B8

THE TOWER, PANGBOURNE, VIEW OF THE NORTH ENTRANCE. BUILDERS: FOSTER AND DICKSEE, RUGBY

John Belcher A.R.A., Architect



B9

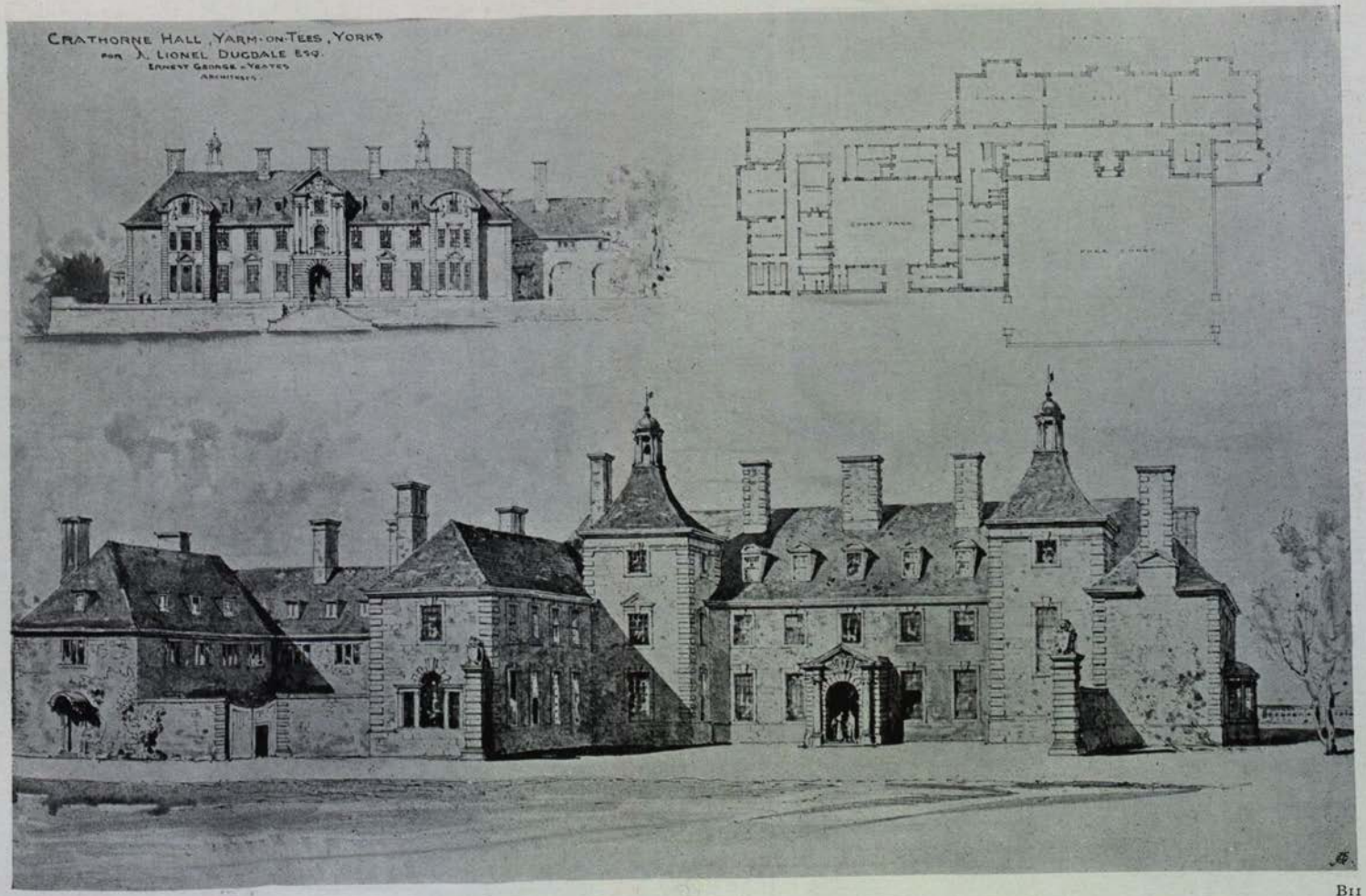
THE NEW PART OF EDGEWORTH MANOR, GLOUCESTER, A HOUSE BUILT OF LOCAL STONE AND ROOFED WITH STONE. THE ILLUSTRATION IS TAKEN FROM A DRAWING IN WASH AND LINE BY ERNEST GEORGE

Ernest George and Yeates, Architects

B10

HOUSE AT HASLEMERE, BUILT OF RED BRICKS WITH PORTLAND STONE SILLS, COPINGS, ETC. THE UPPER PART OF THE STAIRCASE BAY IS COVERED WITH CAST LEAD ENRICHED WITH A PAINTED AND GILDED DESIGN IN RELIEF. THE GUTTER ALSO IS OF CAST LEAD DECORATED IN A SIMILAR WAY. THE ROOF IS OF RED HAND-MADE TILES. REPRODUCED FROM MR. NEWTON'S "BOOK OF COUNTRY HOUSES" (B. T. BATSFORD, LONDON).

Ernest Newton, Architect



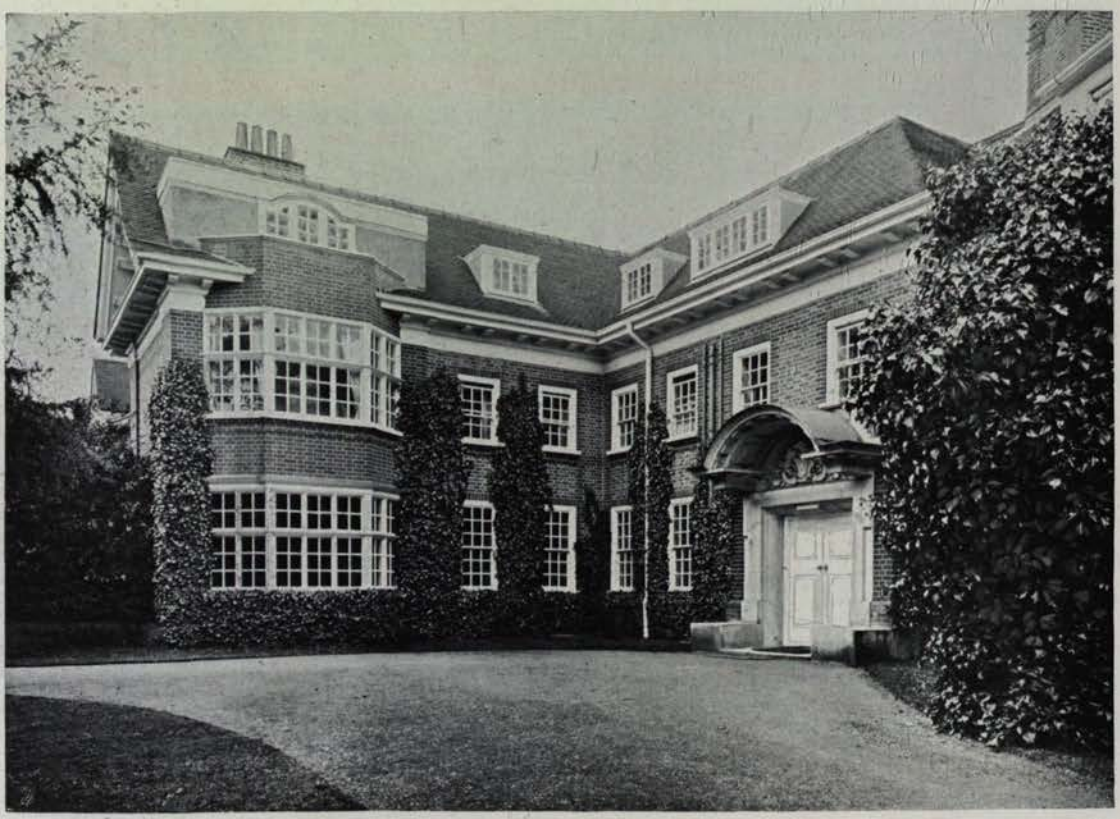
CRATHORNE HALL, YARM-ON-TEES, YORKSHIRE. IT IS BUILT OF THE STONE OF ITS LOCALITY AND ROOFED WITH STONE. THE ILLUSTRATION IS FROM A DRAWING IN LINE AND WASH BY ERNEST GEORGE

Ernest George and Yeates, Architects

B12

No. 2, WEST DRIVE, STREATHAM PARK — FROM A PHOTOGRAPH BY RUPERT LEIGHTON

Leonard Stokes, Architect



B13

SHOOTER'S HILL HOUSE, PANGBOURNE, BUILT OF GREY BRICKS WITH RED BRICK FACINGS. THE HOUSE HAS A TILED ROOF, A STONE DOORWAY, AND A CORNICE OF WOOD

Leonard Stokes, Architect

B14
HOUSE AT ST. ANDREWS BELONGING TO CHARLES E. TODD ESQ. IT IS BUILT OF LOCAL STONE AND THE ROOFING IS COMPOSED OF MIXED SLATES FROM EASDALE, CRAIGLEA AND BALLACHULISH

R. S. Lorimer A.R.S.A., Architect

B15
THE GARDEN FRONT, WOODGATE, FOUR OAKS. IT IS ROOFED WITH DARK TILES AND BUILT OF MULTI-COLOURED THIN BRICKS

W. H. Bidlake M.A., Architect

B16

ENTRANCE FRONT, WOODGATE, FOUR OAKS

SEE ALSO ILLUSTRATION B15 IN THIS SECTION

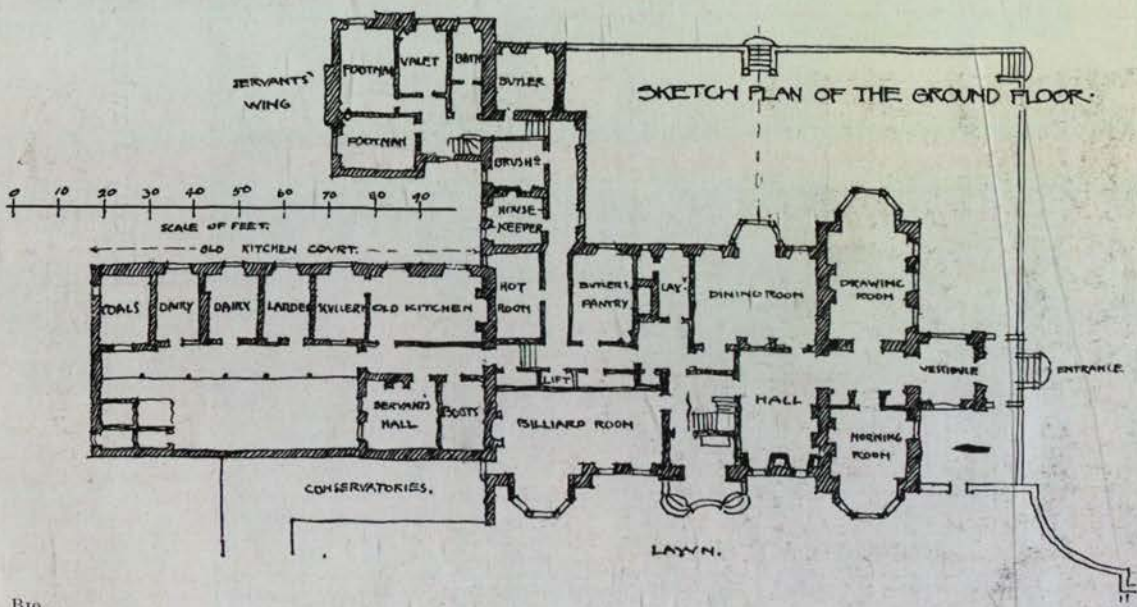
W. H. Bidlake M.A., Architect

B17

VIEW OF THE GARDEN PAVILION AT EARLSHALL, FIFE. BUILT OF LOCAL RUBBLE-WORK AND ROOFED WITH ARBROATH PAVEMENT SLATES

R. S. Lorimer A.R.S.A., Architect

B18
ST. MARNOCK'S, NEAR DUBLIN — REPRODUCED FROM A PEN-AND-INK DRAWING



B19
ST. MARNOCK'S, NEAR DUBLIN — SKETCH PLAN OF THE GROUND FLOOR

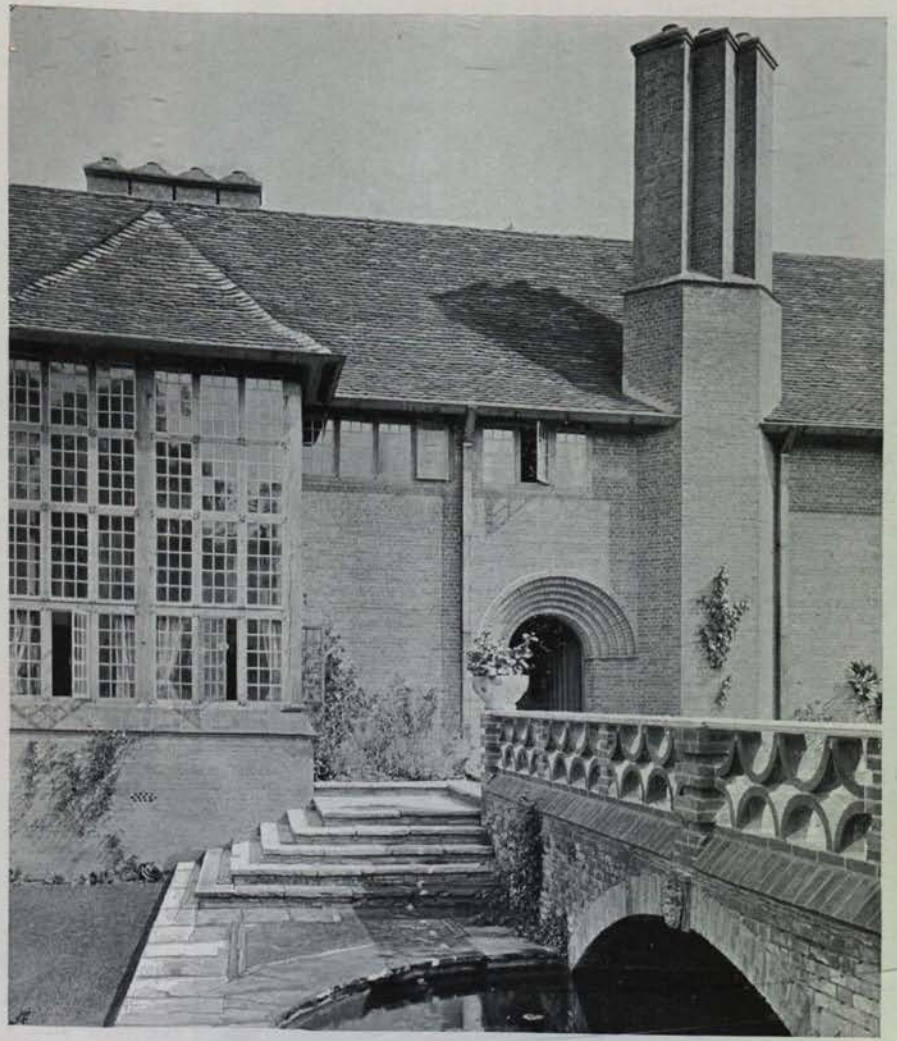
R. S. Lorimer A.R.S.A., Architect

VIEW OF BIBSWORTH, WORCESTERSHIRE.

B20

REPRODUCED FROM A DRAWING BY W. NEWMAN

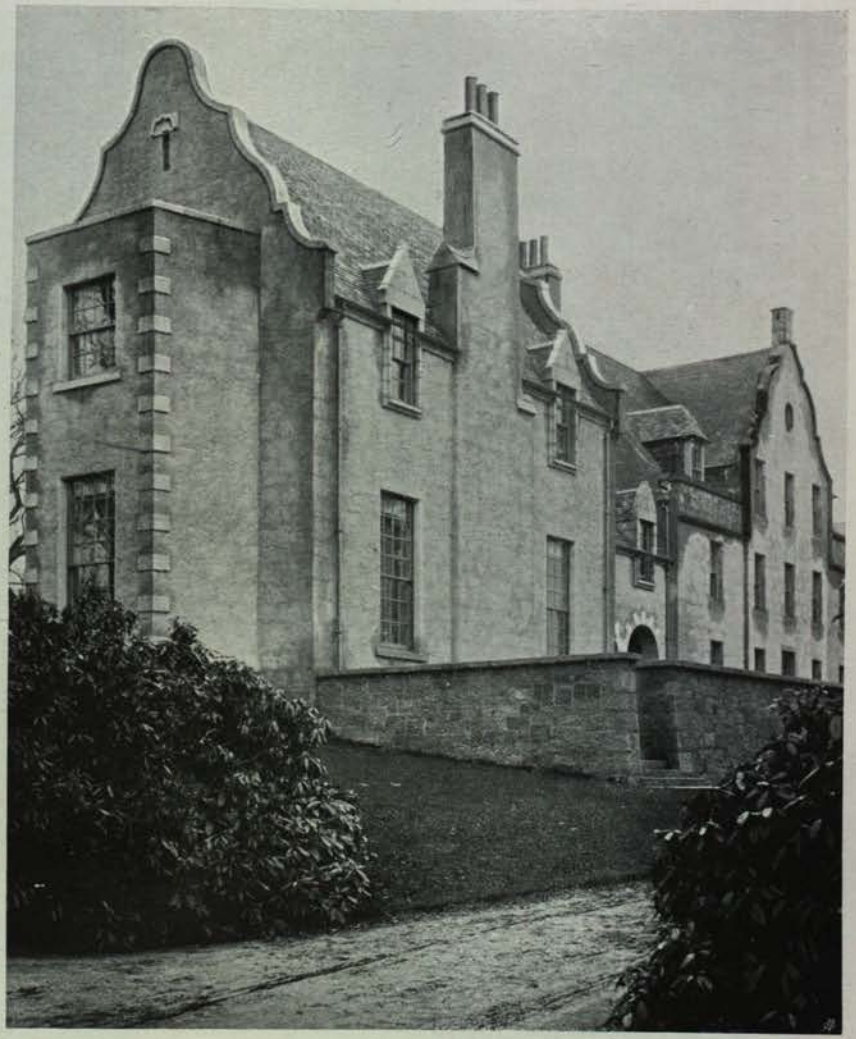
E. Guy Dawber, Architect



B21

THE DEANERY GARDEN, SONNING-ON-THAMES. A CORNER OF THE GARDEN ENTRANCE. REPRODUCED FROM A COPYRIGHT PHOTOGRAPH BELONGING TO "COUNTRY LIFE"

E. L. Lutyens, Architect



B22

A HOUSE IN ABERDEENSHIRE THE RESIDENCE OF R. P. ROBERTSON-GLASGOW, ESQ. VIEW FROM THE SOUTH-WEST

R. S. Lorimer A.R.S.A., Architect

B23

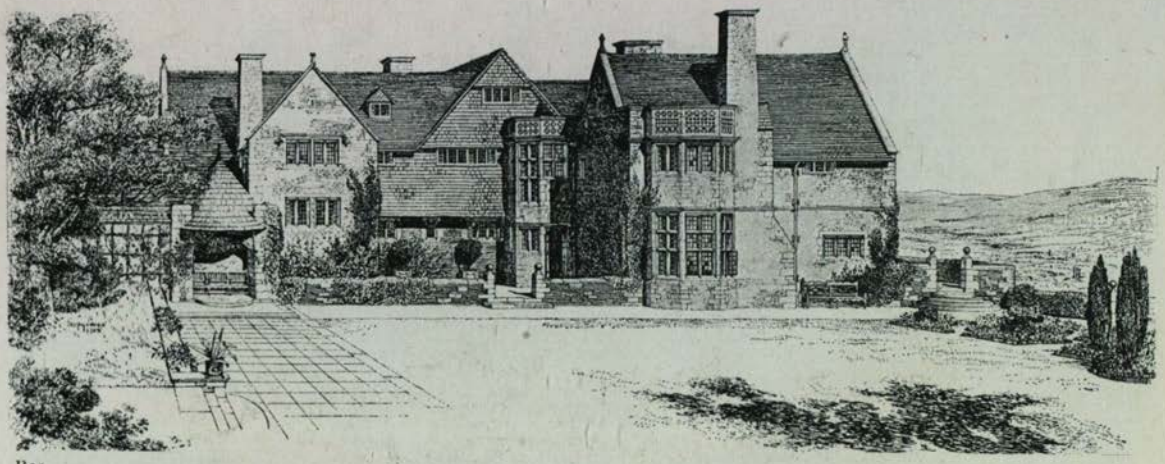
HOMEWOOD, KNEBWORTH, HERTFORDSHIRE, THE SEAT OF THE DOWAGER COUNTESS OF LYTTON. MATERIALS: TILES FOR THE ROOF AND BRICK AND WOOD FOR THE WALLS. SOUTH-EAST SIDE

E. L. Lutyens, Architect

B24

VIEW OF THE SOUTH FRONT, FULBROOK, ELSTEAD, REPRODUCED FROM A COPYRIGHT PHOTOGRAPH BELONGING TO "COUNTRY LIFE"

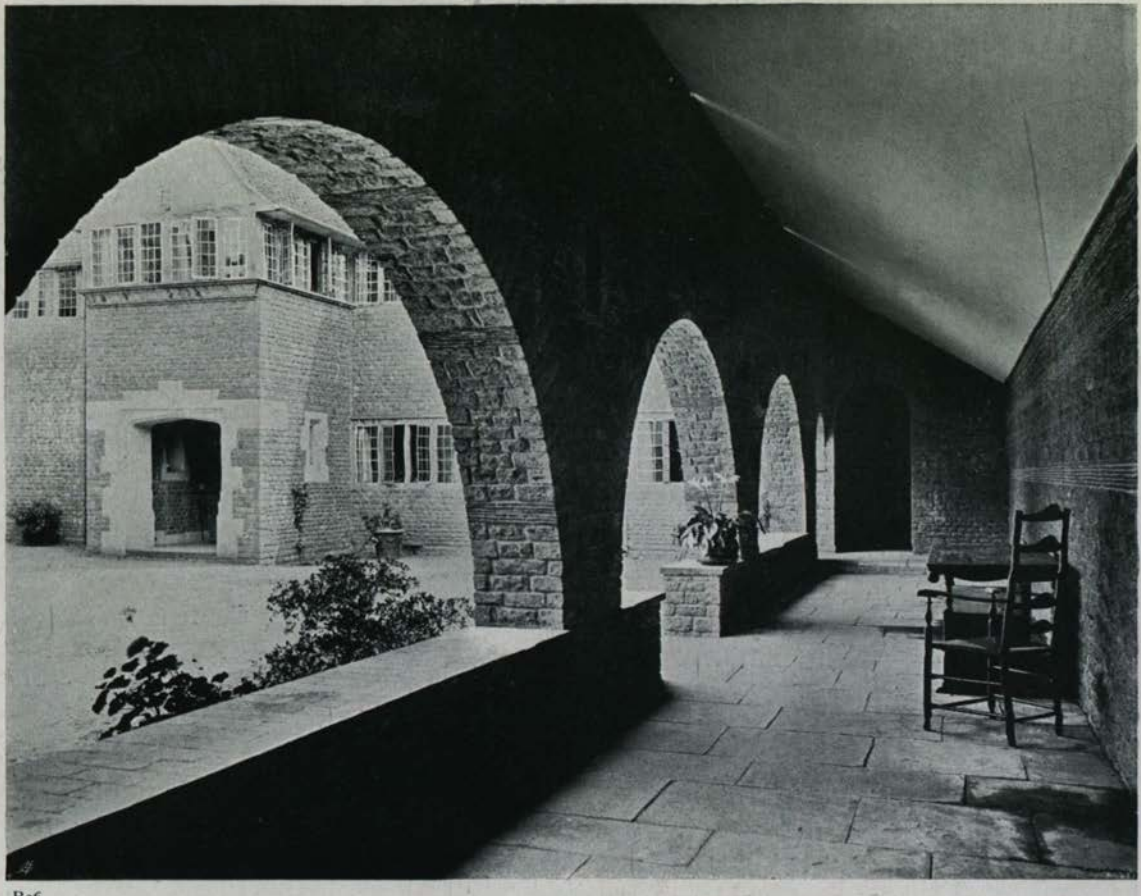
E. L. Lutyens, Architect



B25

NETHER SWELL MANOR IN GLOUCESTERSHIRE, THE SEAT OF SIR JOHN MURRAY SCOTT, BART. IT IS BUILT OF LOCAL STONE WITH STONE MULLIONED WINDOWS, THE ROOFING OF STONE SLATES

E. Guy Dawber, Architect



B26

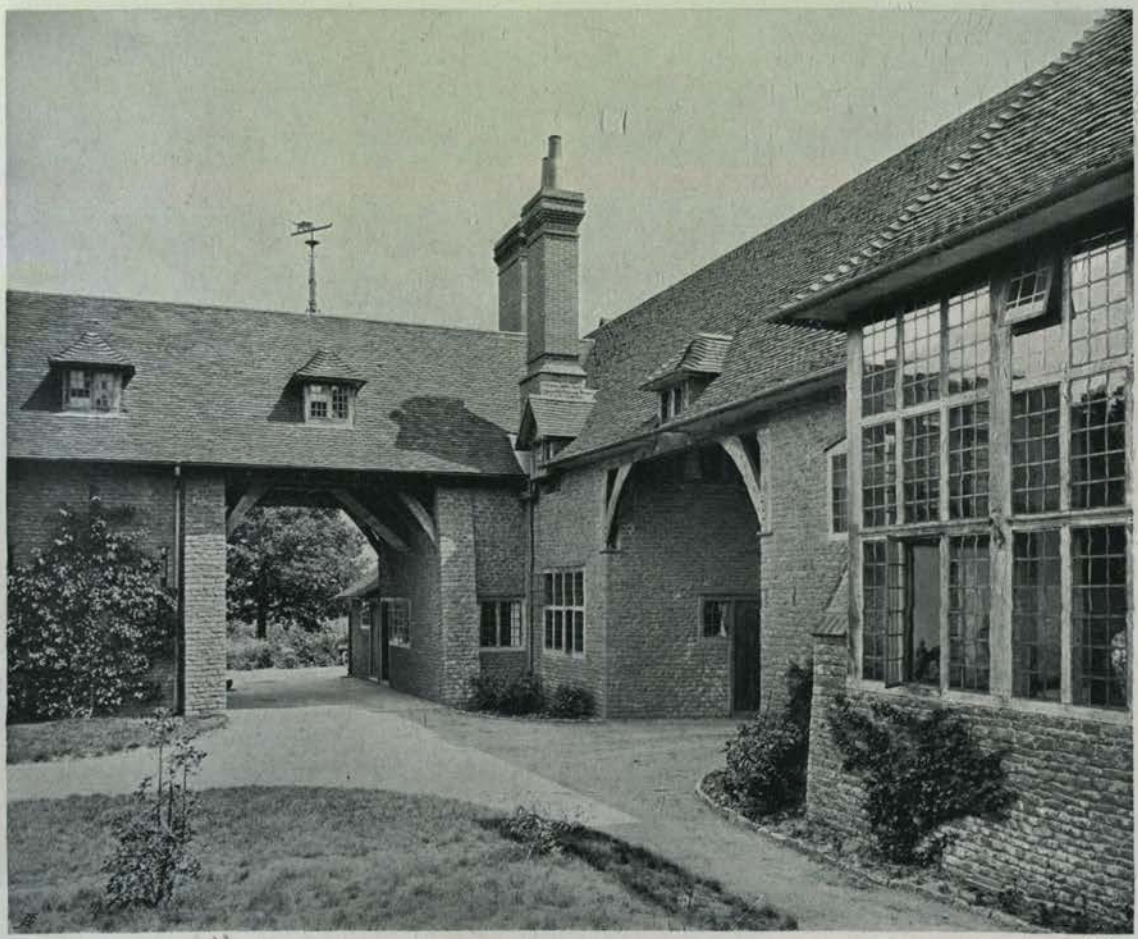
ORCHARDS, THE SEAT OF SIR WILLIAM CHANCE, BART. VIEW OF THE COURTYARD. REPRODUCED BY PERMISSION FROM A COPYRIGHT PHOTOGRAPH BELONGING TO "COUNTRY LIFE"

E. L. Lutyens, Architect

B27

VIEW OF THE ENTRANCE FRONT, NETHER SWELL MANOR, GLOUCESTERSHIRE, THE SEAT OF SIR JOHN MURRAY SCOTT, BART. THE MATERIALS ARE:—LOCAL STONE, STONE FOR THE MULLIONED WINDOWS AND STONE SLATES FOR THE ROOFING

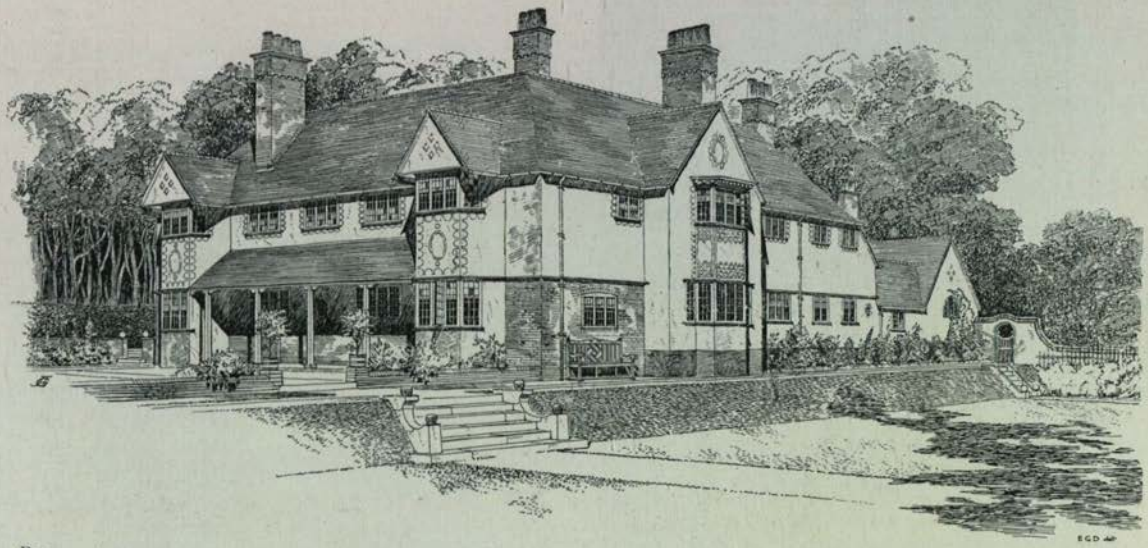
E. Guy Dawber, Architect



B28

ORCHARDS, THE SEAT OF SIR WILLIAM CHANCE, BART. VIEW OF THE ENTRANCE ON THE NORTH SIDE. THE HOUSE IS BUILT WITH A TILED ROOF, OAK TIMBERS, AND STONE WALLS. THE ILLUSTRATION IS REPRODUCED BY PERMISSION FROM A COPYRIGHT PHOTOGRAPH BELONGING TO "COUNTRY LIFE."

E. L. Lutyens, Architect



B29
DONNINGTON HURST, NEAR NEWBURY — FROM A DRAWING BY E. GUY DAWBER

E. Guy Dawber and Whitwell, Architects

B30
HOUSE AT FULFORD IN YORKSHIRE. BUILT IN 1900 FOR MRS. WILBERFORCE. THE MATERIALS ARE 2-INCH BRICKS, HAND-MADE, FOR THE GENERAL WALLING, RED SAND BRICKS FOR THE DRESSINGS, AND FOR THE ROOFING THICK GREY SLATES

Walter H. Brierley, Architect

B32

B31

B33

B34

B35

B31 SHOOTER'S HILL HOUSE, PANGBOURNE. B32 No. 2, WEST DRIVE, STREATHAM PARK. B33 PAIR OF COTTAGES, MORTIMER. B34 ST. MICHAEL'S, ASCOT HEATH. B35 HOUSE AT WORPLESDON

Leonard Stokes, Architect

B36
SOHAM HOUSE, NEWMARKET — MATERIALS: RED BRICK AND PORTLAND STONE

C. J. Harold Cooper, Architect

B37
GARDEN FRONT OF A HOUSE AT BROMPTON, NORTHALLERTON, YORKSHIRE, BUILT IN 1895 FOR J. P. YEOMAN, ESQ.
MATERIALS: THIN HAND-MADE RED BRICKS, LOCAL CREAMY STONE FOR THE DRESSINGS, RED TILES FOR THE ROOFS

Walter H. Brierley, Architect

B38

HOUSES AT PORT SUNLIGHT, CHESHIRE — REPRODUCED FROM A PHOTOGRAPH

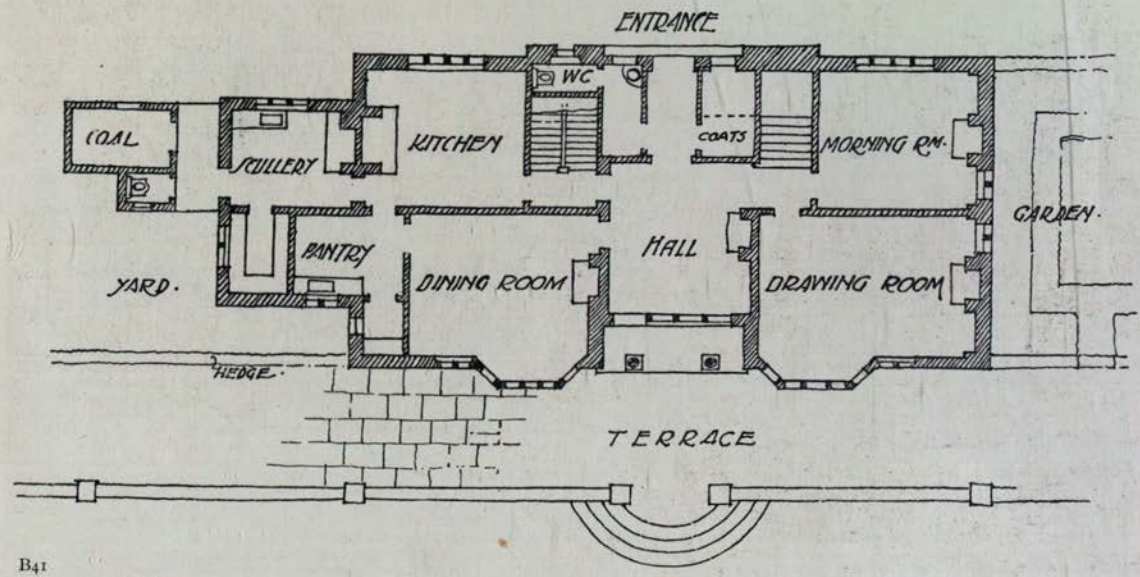
William and Segar Owen, Architects

B39

THE ELM TREE, OXFORD — AFTER A DRAWING BY G. LUCAS

Henry T. Hare, Architect

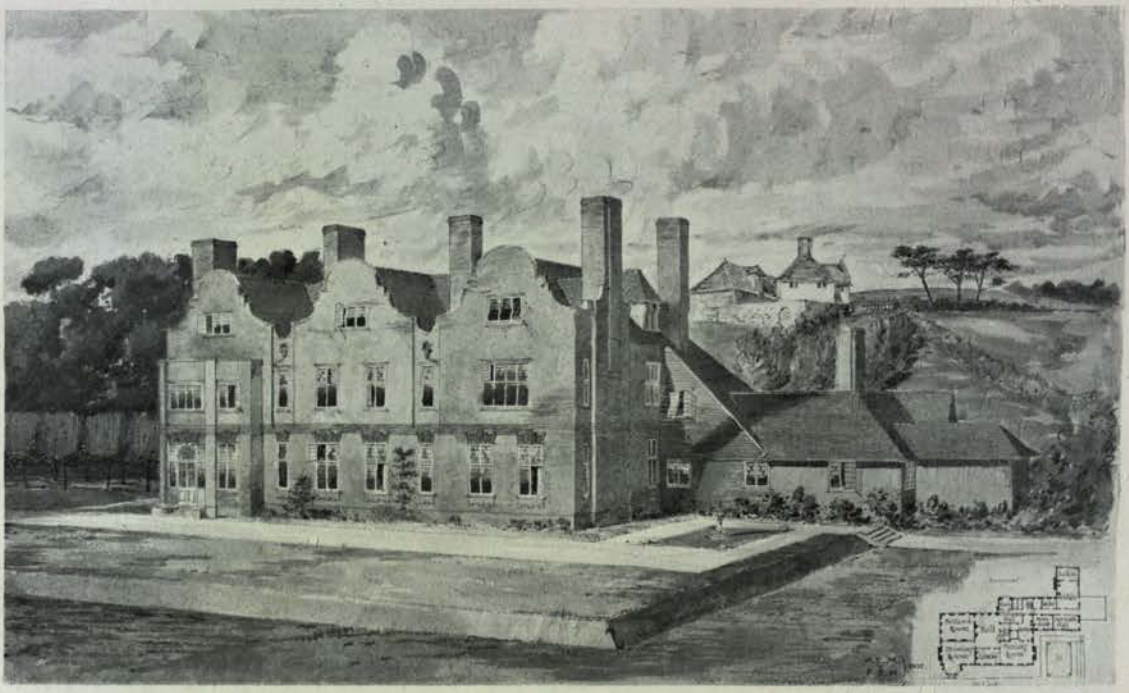
B40



B41

A HOUSE AT OXFORD — WITH PLAN OF THE GROUND FLOOR

Henry T. Hare, Architect



B42

WELDERS—A HOUSE IN BUCKINGHAMSHIRE BUILT OF RED BRICK WITH A STRONG ROOFING OF TILES

Mervyn Macartney, Architect

TWO COTTAGES AT GOATHLAND, BUILT OF LOCAL MATERIALS AT A COST OF £650 FOR THE PAIR, EACH COTTAGE HAS TWO SITTING ROOMS AND FOUR GOOD, AIRY BEDROOMS

Walter H. Brierley, Architect

B44
COTTAGE IN SUSSEX, VIEW OF THE GARDEN FRONT

Charles Spooner, Architect

B45
COTTAGE ON THE NORTH YORKSHIRE MOORS

W. H. Brierley, Architect

B46
SANDYCROFT, LITTLESTONE-ON-SEA, BUILT FOR THE RIGHT HON. HERBERT J. GLADSTONE, M.P. MATERIALS: DARK RED BRICK FACINGS, BROWN TILE ROOF, THE WINDOW FRAMES AND THE WOODWORK PAINTED WHITE

John Cash, Architect

B47

WELBURN HALL, KIRBYMOORSIDE, YORKSHIRE. A VIEW SHOWING BOTH THE OLD WING WITH THE GREAT BAY BUILT IN 1609 AND ALSO THE ADDITIONS ON BOTH SIDES OF IT ERECTED IN 1894—1896. THE MATERIALS ARE RUBBLE FOR THE WALLS AND A LOCAL GRIT STONE FOR THE DRESSINGS. THE ROOFS ARE COVERED WITH GREY STONE SLATES

Additions by Walter H. Brierley, Architect

REDHILL, HEADINGLEY, LEEDS. THE WALLS ARE OF LOCAL STONE, THE GABLE AND THE UPPER WINDOWS OF OAK, THE ROOFING AND PORTIONS OF THE WALLS OF RED TILE.

B48

Francis W. Bedford and S. D. Kitson, Architects.

B49

PRIOR'S GARTH, PUTTENHAM, GODALMING — THE HOME OF F. H. CHAMBERS, ESQ.

C. F. A. Voysey, Architect

B50

PRIOR'S GARTH, PUTTENHAM, GODALMING — THE HOME OF F. H. CHAMBERS, ESQ.

C. F. A. Voysey, Architect

B51

HOUSES IN CADOGAN SQUARE, CHELSEA BUILT IN 1877 REPRODUCED FROM A DRAWING

R. Norman Shaw, R.A., Architect

The Home from Outside

B52

ADDITIONS TO BROXWOOD COURT, HEREFORDSHIRE

MATERIALS: STONE WALLS AND A TILED ROOF (TO CORRESPOND WITH THE OLD HOUSE)

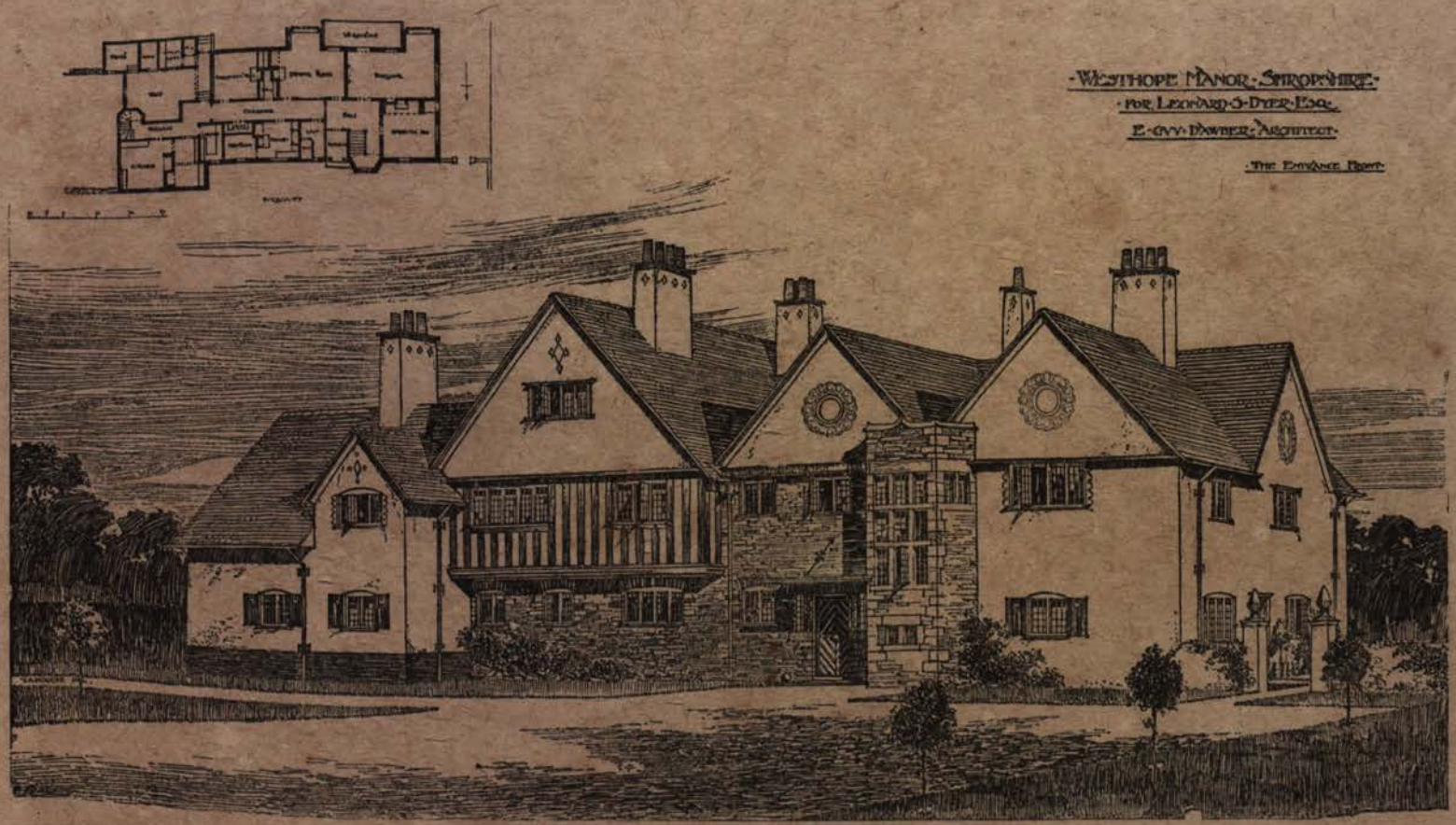
Leonard Stokes, Architect

The Home from Outside

B53

ST. MICHAEL'S, ASCOT HEATH, THE HOME OF G. GONNE, ESQ. IT IS BUILT OF GREY BRICKS WITH RED BRICK QUOINS AND BANDS. THE ROOFING IS OF TILES
REPRODUCED FROM A PEN-DRAWING BY G. LUCAS

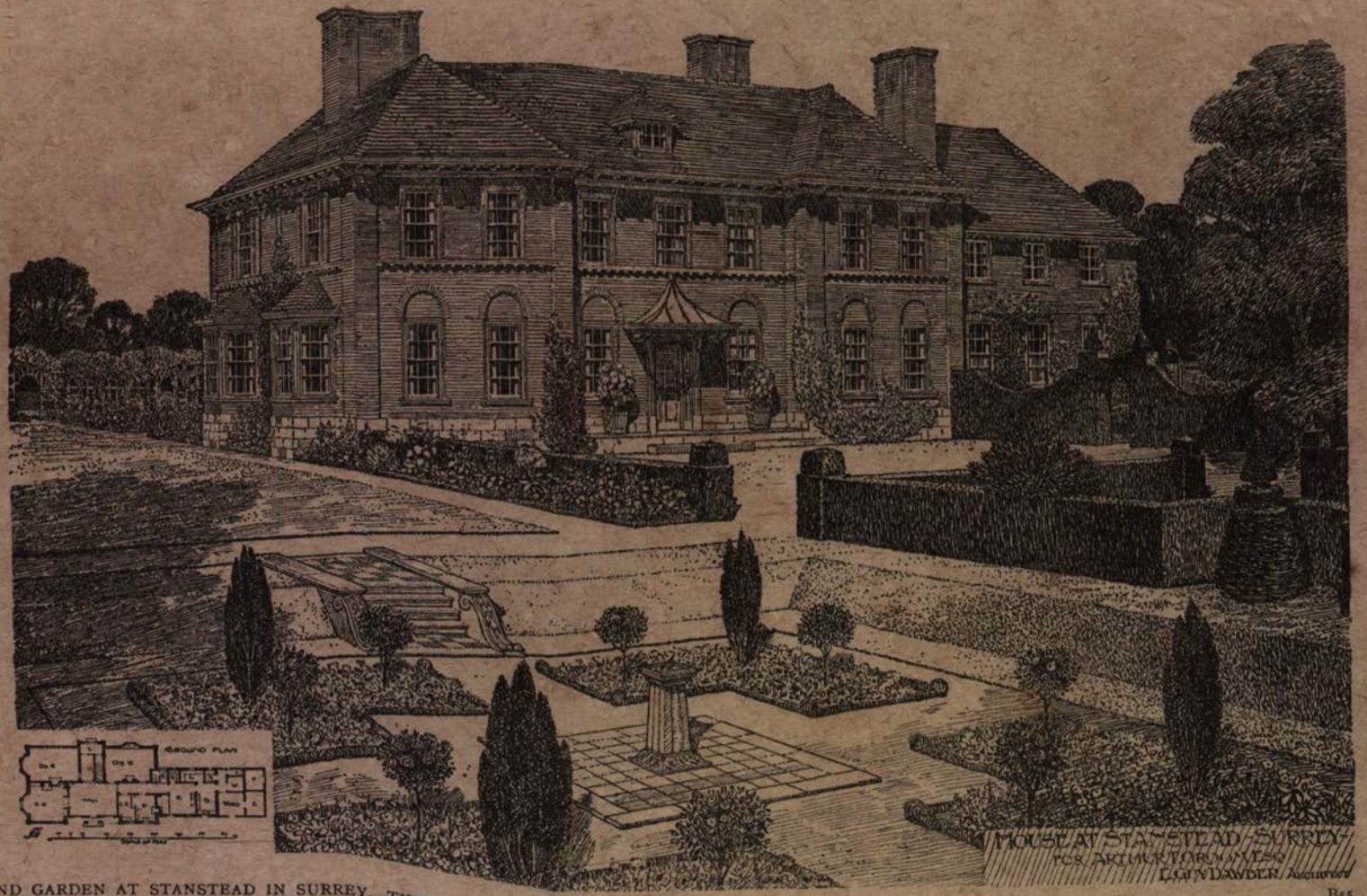
Leonard Stokes, Architect



B54

WESTHOPE MANOR IN SHROPSHIRE. IT IS BUILT PARTLY OF RED BRICK WITH ROUGH CAST AND PARTLY OF LOCAL STONE, WITH WOODWORK OF OAK AND A RED TILED ROOF
REPRODUCED IN FACSIMILE FROM A DRAWING BY T. A. MOODIE

E. Guy Dawber, Architect



B55

HOUSE AND GARDEN AT STANSTEAD IN SURREY. THE HOUSE HAS RED BRICK WALLS AND CHIMNEY STACKS, A STONE BASE AND RED TILE ROOFS. REPRODUCED IN FACSIMILE FROM A DRAWING BY G. LUCAS

E. Guy Dawber, Architect

THE HOME FROM OUTSIDE

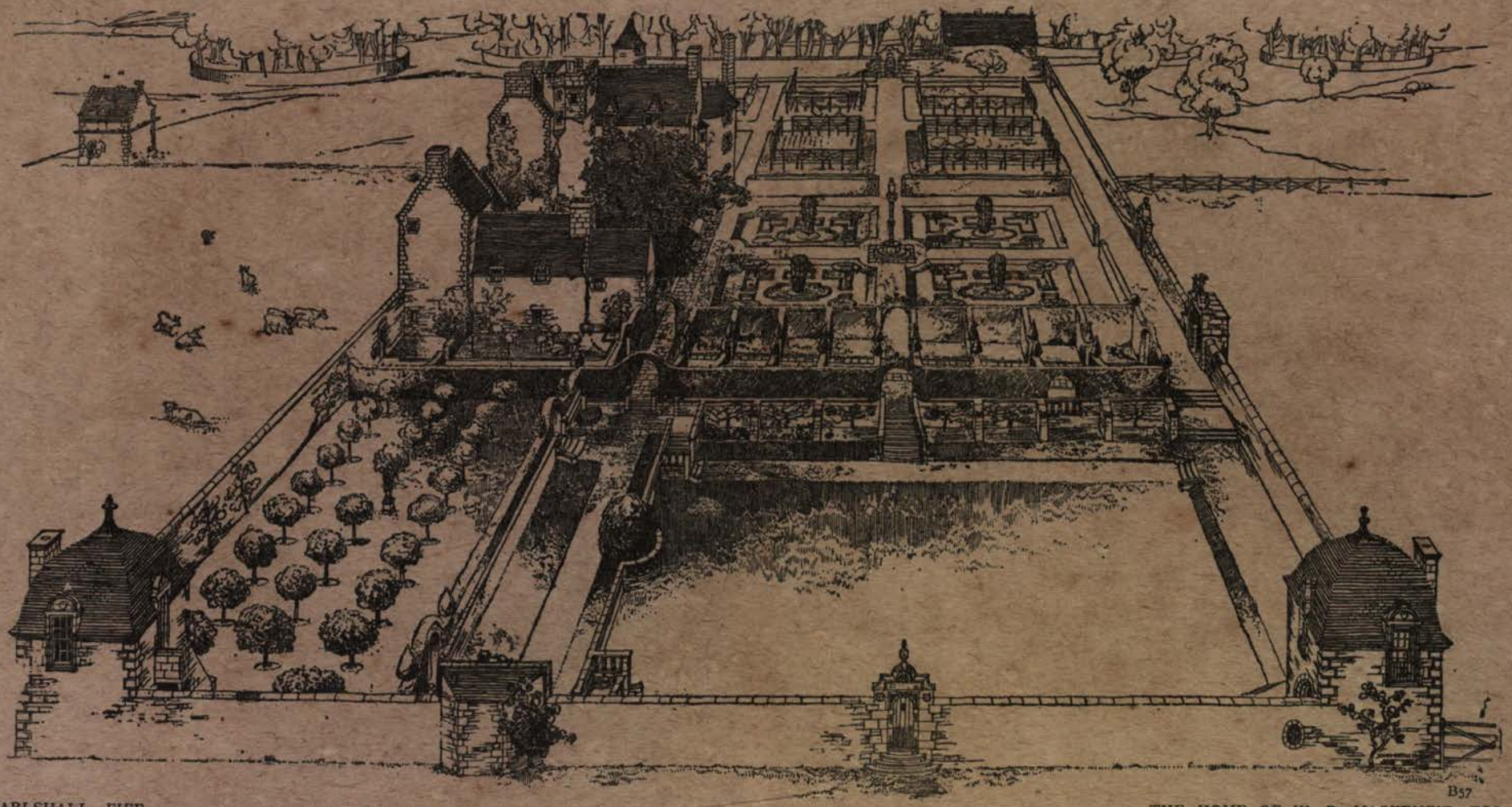
B56

A HOUSE IN STAFFORDSHIRE

AFTER A DRAWING BY C. E. MALLOWS

Henry T. Hare, Architect

The Home from Outside



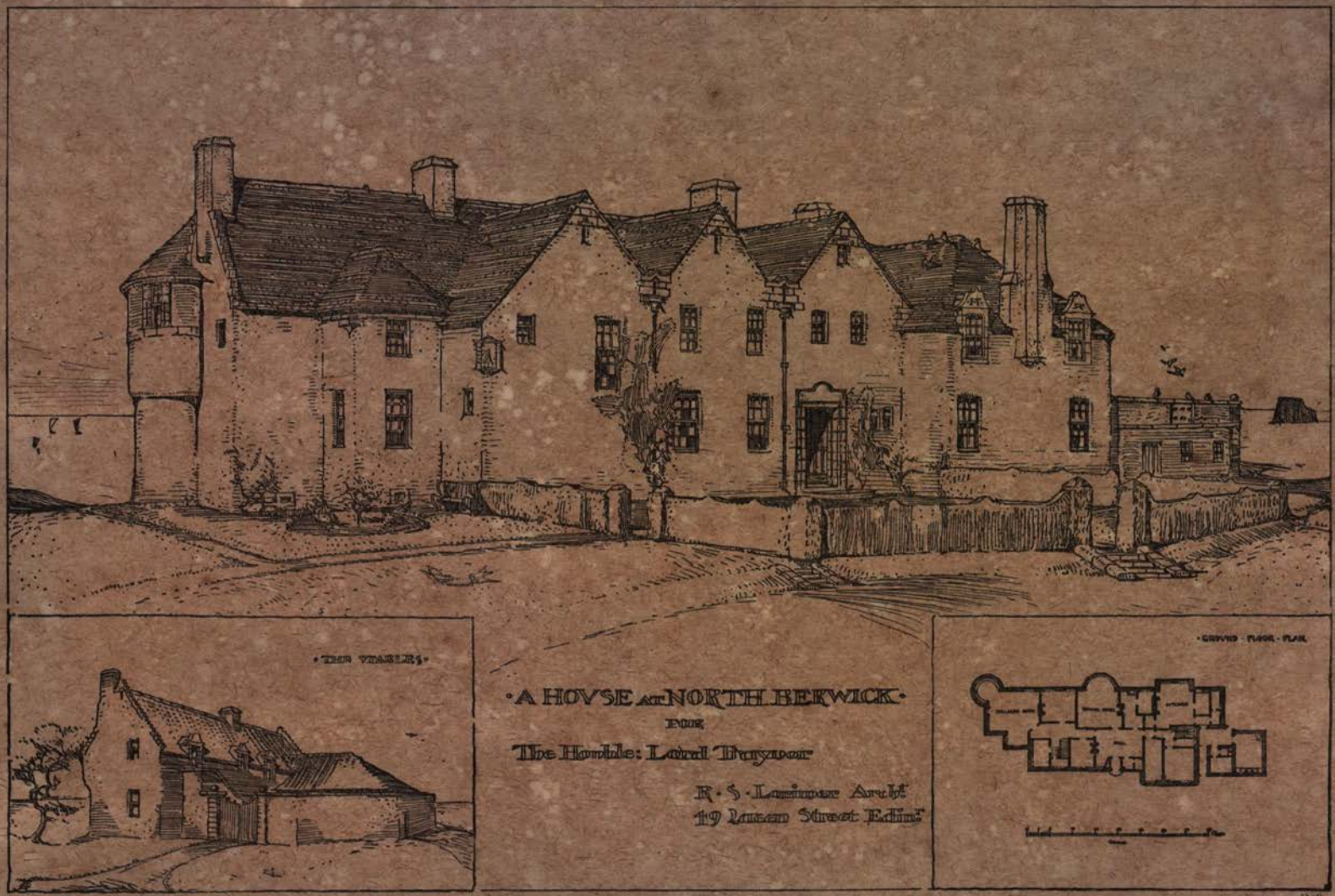
B57

EARLSHALL, FIFE

THE HOME OF W. R. MACKENZIE, ESQ

THE DRAWING SHOWS THE OLD HOUSE RESTORED AND THE GARDENS LAID OUT ON THE OLD LINES, WITH A NEW APPLE HOUSE AND NEW PAVILIONS

R. S. Lorimer A.R.S.A., Architect

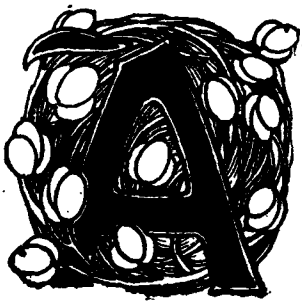


A HOUSE AT NORTH BERWICK, THE HOME OF THE HON. LORD TRAYNOR. IT IS BUILT OF LOCAL RUBBLE, WITH ATTRACTIVE ROOFS OF HARLED RED TILES

R. S. Lorimer, A.R.S.A., Architect

The Home and its Dwelling Rooms

By R. Norman Shaw R.A.



S a rule, in ordinary middle-class homes, the furnishing and the decoration of rooms are not carried out under the guidance of a controlling principle, or in accordance with a quietly efficient scheme of design. Indeed, the general householder seems to be quite sure that he does well when he buys what he takes to be a sufficient number of "handsome" things, and then throws them together at haphazard, without giving any real thought to their proper arrangement. He overlooks the fact that the objects thus collected and displayed, however interesting in themselves (and, to be sure, they cannot be too interesting), should be little more than a background—a background to those daily scenes from the drama of household life which are acted within the dwelling rooms. It is disconcerting, you will admit, when you find that your host and hostess are less noticeable than their wall-papers and their furniture. Such disenchantments are commonplaces, for those of us who happen to be collectors, in even a small way, fall into error and make our homes too much like little museums —an error, this, that causes a room (and its owner, too, now and then) to be just a trifle tedious. But would not a collector be more than human did he not hasten to show you his recent "finds" or his last costly purchases at auctions? Alas! the delightful hobby of collecting has drawbacks of its own, and they are apt to destroy that restraint and repose which should be the first and the chief characteristic of our British dwelling rooms.

And here one may say at once, with confidence, that years ago, in the supposed good old times, the times of our fathers and grandfathers, English rooms possessed restraint and

repose, possessed them in a high degree; but to these virtues in decoration was often added a singular dullness, a stiff and pain-giving monotony. Who desires to go back to the old craze for dismal-tinted walls painted in oil-colours? Or, again, has anyone a yearning for moreen window curtains, or the sprawling and ill-drawn patterns on the Kidderminster carpet, or for uneasy chairs covered with a terrible black material made of horse hair? But, when we think of all this, and of other old enemies to domestic peace and comfort, we should be critics ill at ease in our own minds; we ourselves have much to change in our surroundings, and many improvements to effect.

Let us hope, for instance, that a great improvement in English mural ornament, and notably in wall-papers, will be brought about very soon. The present-day belief that good design consists of pattern—pattern repeated *ad nauseam*—is an outrage on good taste. A wall-paper should be *a background pure and simple:* that and nothing more. If there is any pattern at all (and a discreet pattern is certainly an enrichment), it ought to be of the simplest kind, quite unobtrusive both in colour and also in its motive and shape. The general *tone* of a wall-paper is the important thing to be desired; pattern is a mere trifle in comparison with tone. The art teaching of to-day gives but little consideration to this fact. It follows in the steps of William Morris, a great man who somehow delighted in glaring wall-papers. The kind of paper-hanging that we need most of all is what I may describe, for want of a better name, as the "tone wall-paper." A dozen or so of good patterns—modest patterns, well-drawn and unassuming—would be enough, if only they were printed in from fifteen to twenty pleasant shades of any normal colour, such as red, green, blue, grey, or yellow, the gamut of the colour ranging from pale tints to dark ones. How easy it would then be to choose a wall-paper to suit the lighting of a room! At the present time, when an apartment has to be re-papered, the "decorator" sends for our inspection half a dozen thick books filled with samples of profusely patterned papers, so various and so useless that the most patient man soon feels

distracted. It is seldom that the pattern and the colour are right in the same piece; that would be too much excellence, I suppose, altogether beyond our deserts. The only thing to be done (and this one thing is not really safe) is to choose a pattern one knows, that one has seen elsewhere and liked.

We all know from sad experience, when ill and in bed, what it is to have always in evidence a patterned wall-paper, a thing that transforms a wall into a labyrinth of curving lines, by which the mind is fascinated and rendered anxious and feverish. Surely we might be spared this distraction!

But if wall-papers should be quiet in design and colour, how is this principle of quietness to be reconciled with the splendour of tapestry, the most beautiful of all coverings for a wall? The answer to this question is quite simple. Tapestry is a thing apart; it has always, when good, the desired quality of modest reticence; though every square inch of it is full of entrancing interest, it keeps its place flat against the wall and never challenges attention. All painters love tapestry as the most exquisite of backgrounds; even men in black coats and white ties look well against it! But good tapestry is expensive and rare, and to-day one rarely sees a tapestried room. The material is still used in a good many homes, but the modern way is to employ it in strips and pieces, to frame it in woodwork and treat it as a picture: the real tapestried room has become, or is rapidly becoming, a glorious thing of the past. In such a room the furniture is reduced to a minimum. He would be a vandal who placed a sideboard against a fine piece of tapestry; and what person of taste would ever dream of hanging pictures on a wall enriched with this fabric and its silent histories?

Let me say a few words now about the cornice. In treating this almost universal feature in the structure of rooms, two widely different methods show themselves in the practice of architects. The English, from the days of Wren to our own time, have commonly regarded the cornice as part of the ceiling, while the French, on the other hand, usually consider it as the top of the wall, and treat it accordingly. There can be

little doubt, I believe, that the French are the more logical. If they paint the skirting surbase moulding a dark colour, such as walnut, they repeat the same colour in the cornice, and by this means they obtain a consistency of structural effect that we English often lose. To the French a wall is a wall, and a ceiling a ceiling; each has its separate and distinct character and handling; and though there are many exceptions to these remarks of mine, on both sides of the Channel, still one feels that the common method of the French is sounder and more logical than our usual English treatment of the cornice.

But such details as these, though interesting and worth a little consideration, are not matters of commanding importance. The real subject of regret is that very little good art finds its way into our ordinary dwelling houses. There seems to be a curious affinity between the general householder and the rubbish that tries to pass muster as good "new art" furniture. Why this should be so I cannot say, for good art is not so very rare at the present time; much that is fine and enjoyable is fairly accessible to all, and the advice of experts is certainly much less costly than the unguided purchasing of bad furniture. It is conceit, I fear, that leads to a downfall in most projects of house decoration. The expert is left out of the scheme altogether, simply because every owner of a house "knows what he likes," and can't be happy till he gets the bungling that delights his unformed taste. What little tragedies every architect of note could relate on this topic! How many hundreds of noble rooms have been utterly ruined by the expensive bad draperies and furniture which the uninitiated and self-assured have bought for themselves in reckless haste!

Still, there are shortcomings within the architect's profession, as well as within the homes which he helps to build. It is much to be regretted that the three great departments of art—architecture, sculpture, and painting—do not learn to work together in harmony. They have long been unfriendly rivals, and it is curious to see the development in architecture which this rivalry has forced upon us in England. Painters often speak of

the architect as "the man that makes the box," thereby implying that the business of the architect is to construct the shell of the house, the walls, the flooring, the roofs, etc.; when that is done, the painter must be called in, so that he may ennoble "the box" with colour, interest, and art. Alack for the painter! In these latter days the architect has taken a very different view of the position; he prefers to make "the box" to please himself, in accordance with the dictates of his own artistic egotism; and the poor painter's needs scarcely enter his mind at all. His delight is to cover the lower portion of his walls with oak or with walnut panelling, to a height of eight or ten feet; above this he puts gold leather or tapestry; over the fireplace he piles up shelves for Blue China and bric-à-brac; and should it suit him he does not hesitate to put in cross lights, and windows in all sorts of picturesque, but embarrassing, positions. Alack for the painter! When he arrives, full of his own glory, his astonishment is altogether unfeigned. "Oh, this will never do!" he cries. "This does does not suit me at all. Where are my pictures to go? There is not a single good place in this house for a picture." And it is true. The architect has worked for his own ends, without giving even a half-thought to the painter. Time was when the great architect was the band-master of art, the employer of many perfectly skilled players in the making of that "frozen music" to which Goethe likened the structural symmetry of consummate building. He employed the sculptor, the painter of pictures, the painter of frescoes, the wood carver, the mosaic worker, and many other able master craftsmen; employed them all, and with so much skill that they worked together both in time and in tune, forming a magnificent orchestration of harmonious effect. Let us think of this: and in this particular at least, let us try to recall and renew the past.

There is just one other point that I should like to dwell upon for a moment or two. Why is it that country cottages and farms are often such pleasant places, so aptly furnished and so rich in comfort and in homeliness? It is not only because the cottages frequently belong to fine old periods in English architec-

ture; it is also because their owners are natural and modest, and never attempt to do more than they can afford to do well. They are not ashamed to be humble. If this were remembered in our towns and cities, the ordinary householder would have a far better and more comfortable house than he has at present. He would furnish his home plainly, and concentrate his energies and his money to obtain such a work of art as will be a joy to him throughout life. We all remember the self-sacrifice that enabled Charles Lamb to buy his rare old folios. In the same spirit, with patience and care, every one of us may buy at least one work of art—a picture, a statue, a piece of Blue China, anything that is really good and really valuable as art. It may cost £100, or perhaps it may be "found" for £10; but let it be the best of its kind. A competent friend is always willing to advise the inexpert, and the possession of one fine thing would give much greater enjoyment, and have a far higher educational value, than any amount of modern "handsome" furniture.

To come down to breakfast would be a daily joy. The lucky possessor would see his picture or his pot, would discover some fresh beauty in it, and feel happy. A thing of beauty is indeed a joy for ever; it grows on us incessantly and never palls. Is it not then curious that so many persons should be hostile to beauty, preferring costly trash and ugliness?

R. Norman Shaw.

COTTAGE AT COLINTON

R. S. LORIMER, ARCHITECT

Colour in the Decoration of Rooms

By James Orrock, R.I.

IT is little understood. Only a man here and there has any knowledge of the general principles which should guide him in the use of colour for the adornment of his dwelling-rooms. As to the gentler sex, is it not a common belief among women that they have been endowed by nature with all the gifts that help to make homes beautiful and comfortable? And among the gifts thus claimed, this one of colour takes a high place in the convictions held by the fair. One has no wish to be ungallant, and it is easy to admit that woman has often a true feeling for colour in isolated patches and detached effects; but when she is asked to devise a large work in orchestrated colour, it is seldom that she meets with even a half success, chiefly because it is her nature to be insistently curious in matters of separated details.

For this reason, among others, I have been asked to say a few words on the present subject, and I cannot do better than start with a warning. There are certain colours—popular colours, too—which ought never to be used in the decoration of rooms, simply because they disturb the harmony of others. There is emerald green, for instance, and there are brick red and terra cotta. Again, colour-harmonies are of two kinds, either those of contrast or those of kinship. Colours that "match," as the ladies say, form allied harmonies; but even those that are too contrastive, that do not agree, may at times be reconciled by placing between them a neutral zone or bordering of black or of gold. It is noticed, for example, in stained glass windows, that the lead lines (technically known as leaded "canes") make peace between many discordant tints and hues.

It is still more important to remember that there are two great symphonic chords of colour—chords composed not of pure, unmixed, positive colour, but of colour broken and blended into infinite gradations. The first of these chords has its light notes in blue and yellow, and ranges from the most brilliant blues through a rich gamut of dark greens, grey-greens, and yellows, until at last it brings us to orange and black. The second is composed of red and green, and its harmonies of contrast range with infinite gradation from the most brilliant tints of red, and the most sombre tones of green, down to russet and deep crimson.

As an example of exquisite harmony, let us look for a moment at this piece of old Venetian needlework in silk on a ground of subdued golden yellow. Note the design first of all. It is quite conventional, of course (for no good ornamentation is naturalistic); it is formed of a simple running scroll of leaves and flowers, the flowers being the pink, the crocus, the honeysuckle, and so forth; and the pattern made by them is divided into horizontal bands by lines of Greek ornament. The design is strikingly modest and very effective. Indeed, it is merely a subject for the display of beautifully subtle tints and of strong chord-plots of colour, varying from lines and leaves of lake-black to ruby-red and pale silver-greys and grey-greens. The black notes of colour are used sparingly, and the general effect of the needlework is one which might well be imitated in a drawing-room, where we wish to arrange some fine examples of English water colours and a noble old suite of satinwood furniture.

Finally, whatever scheme of colour you may choose for a room, be a musician and keep to your key. Remember too, that, whenever you have a bouquet of beautiful rich tints in a patterned carpet, you should not use a patterned cover for your table; let the material be self-coloured with a great depth of tone in it. A table-cover of dark green will often keep you from scattering and spoiling a nearly perfected design in colour.

James Orrock

AT ANGLEY PARK, CREMBROOK

PART OF THE SMOKING-ROOM

Mervyn Macartney, Architect

C1
THE DINING-ROOM AT 6, ELLERDALE ROAD, HAMPSTEAD, LONDON' THE ARCHITECT'S OWN HOUSE. REPRODUCED FROM A PHOTOGRAPH BY BEDFORD LEMERE, LONDON

R. Norman Shaw R.A., Architect

C2

DINING-ROOM AT CORNBURY PARK, WITH ITS CEILING OF MODELLED PLASTER AND ITS WHITE COLUMNS AND WHITE PANELLED WALLS

John Belcher A.R.A., Architect

C3

DRAWING-ROOM AT CORNBURY PARK, WITH A CHIMNEYPIECE IN MARBLE AND CEDAR

C4

VIEW OF THE HALL AT CORNBURY PARK, WITH WOODWORK CARRIED OUT IN OAK

John Belcher A.R.A., Architect

C5

THE DINING-ROOM IN TEMPLE LODGE, HAMMERSMITH, LONDON, WITH BISCUIT-COLOURED WALLS AND OLD ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY

The Home of Frank Brangwyn A.R.A.

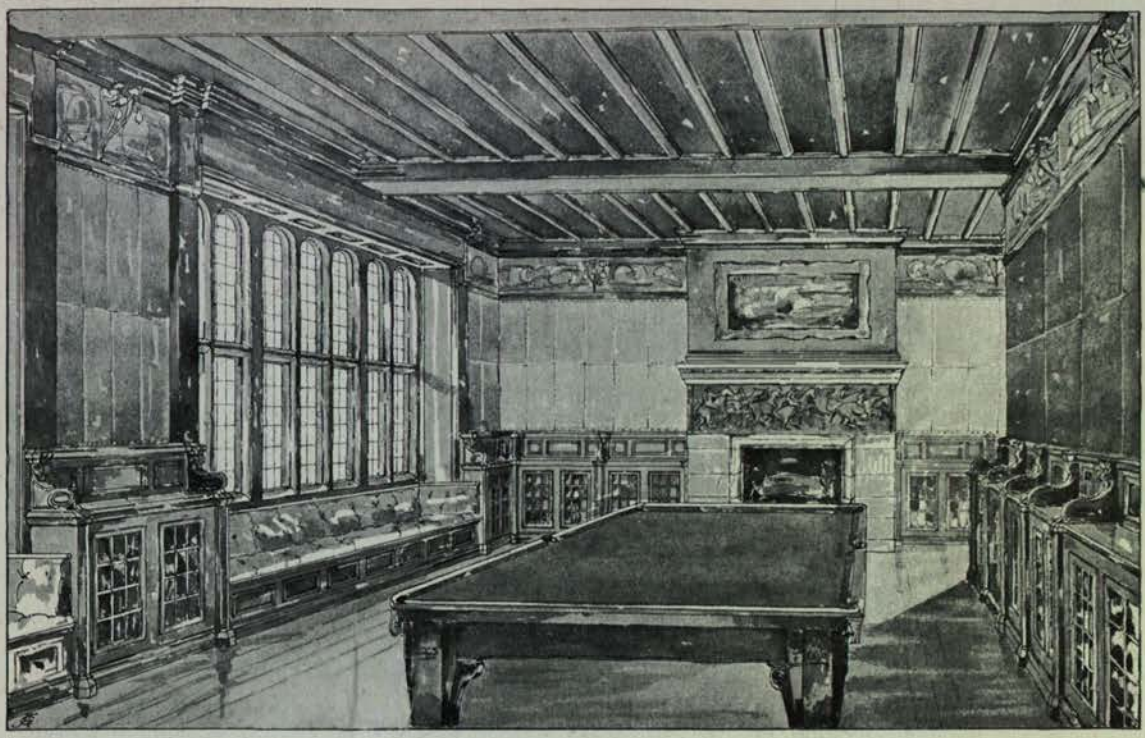
C6

THE SITTING-ROOM IN TEMPLE LODGE, HAMMERSMITH, LONDON, WITH OLD ENGLISH FURNITURE OF THE XVIII. CENTURY. THE WALL-PAPER IS BISCUIT-COLOURED AND THE CARPET GREY-BROWN

The Home of Frank Brangwyn A.R.A.

VIEW OF THE DRAWING-ROOM IN TEMPLE LODGE, HAMMERSMITH, LONDON C7

VIEW OF THE DRAWING-ROOM IN TEMPLE LODGE, HAMMERSMITH, LONDON C8



C9
THE BILLIARD-ROOM IN A HOUSE IN STRATTON STREET, LONDON, WITH A DADO OF RICH DEEP GREEN MOROCCO LEATHER AND FURNITURE AND WOODWORK OF MAHOGANY.

C. J. Harold Cooper, Architect

C10
THE DINING-ROOM AT 8 GREAT WESTERN TERRACE, GLASGOW, WITH ITS WALLS HUNG WITH GOTHIC TAPESTRY

R. S. Lorimer A.R.S.A., Architect

C11

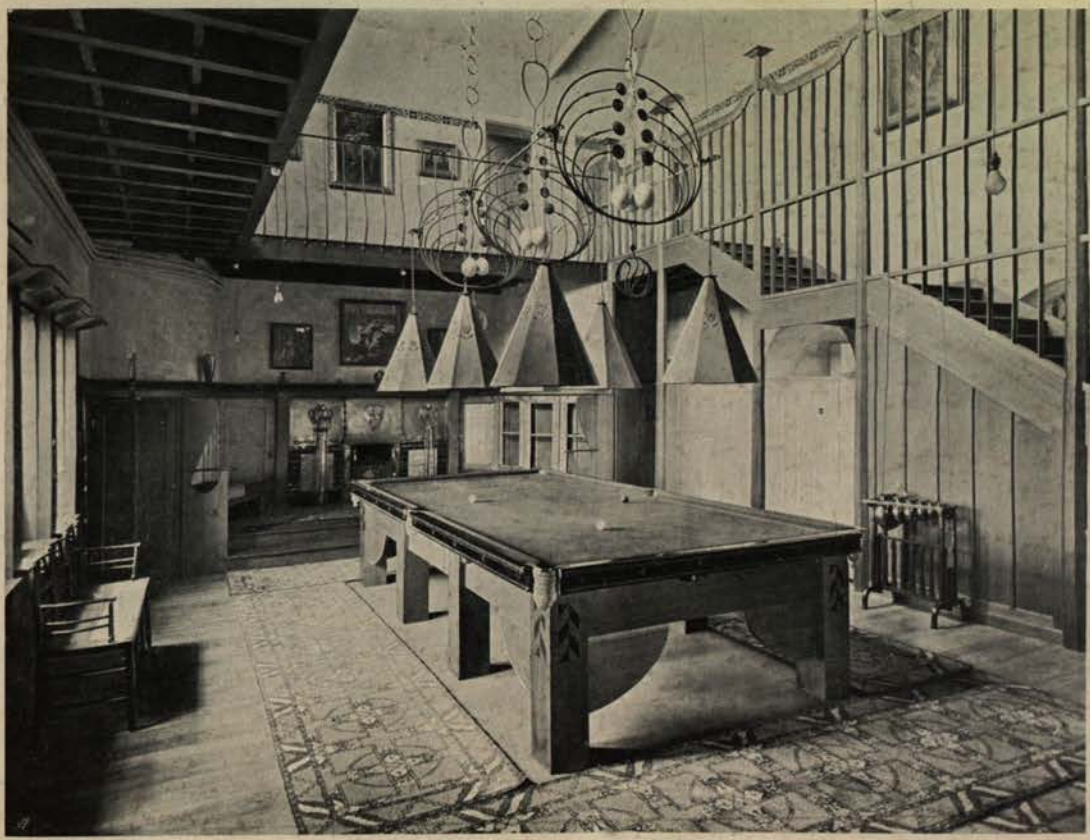
THE DINING-ROOM AT THE LEYS, ELSTREE, HERTFORDSHIRE. ALL THE WOODWORK IS WHITE, THE LOWER WALLS ARE COVERED WITH GREY MATTING, WITH THE CEILING AND THE FRIEZE IN ROUGH PLASTER. THE FURNITURE IS OAK AND THE CHAIRS ARE UPHOLSTERED WITH DULL LEATHER. THE CARPET IS GREY-BLUE WITH A GREY-WHITE PATTERN

George Walton, Architect and Designer

Billiard Room, designed for Messrs. Thurston & Co. Materials: Toned Oak inlaid with Ebony and Ivory; the metal work of Silver, and a Painted Frieze.

Frank Brangwyn A.R.A., Designer and Painter.

C12
THE TAPESTRIED DINING-ROOM AT 8 GREAT WESTERN TERRACE, GLASGOW, IN THE HOME OF WILLIAM BURRELL, ESQ.
R. S. Lorimer A.R.S.A., Architect

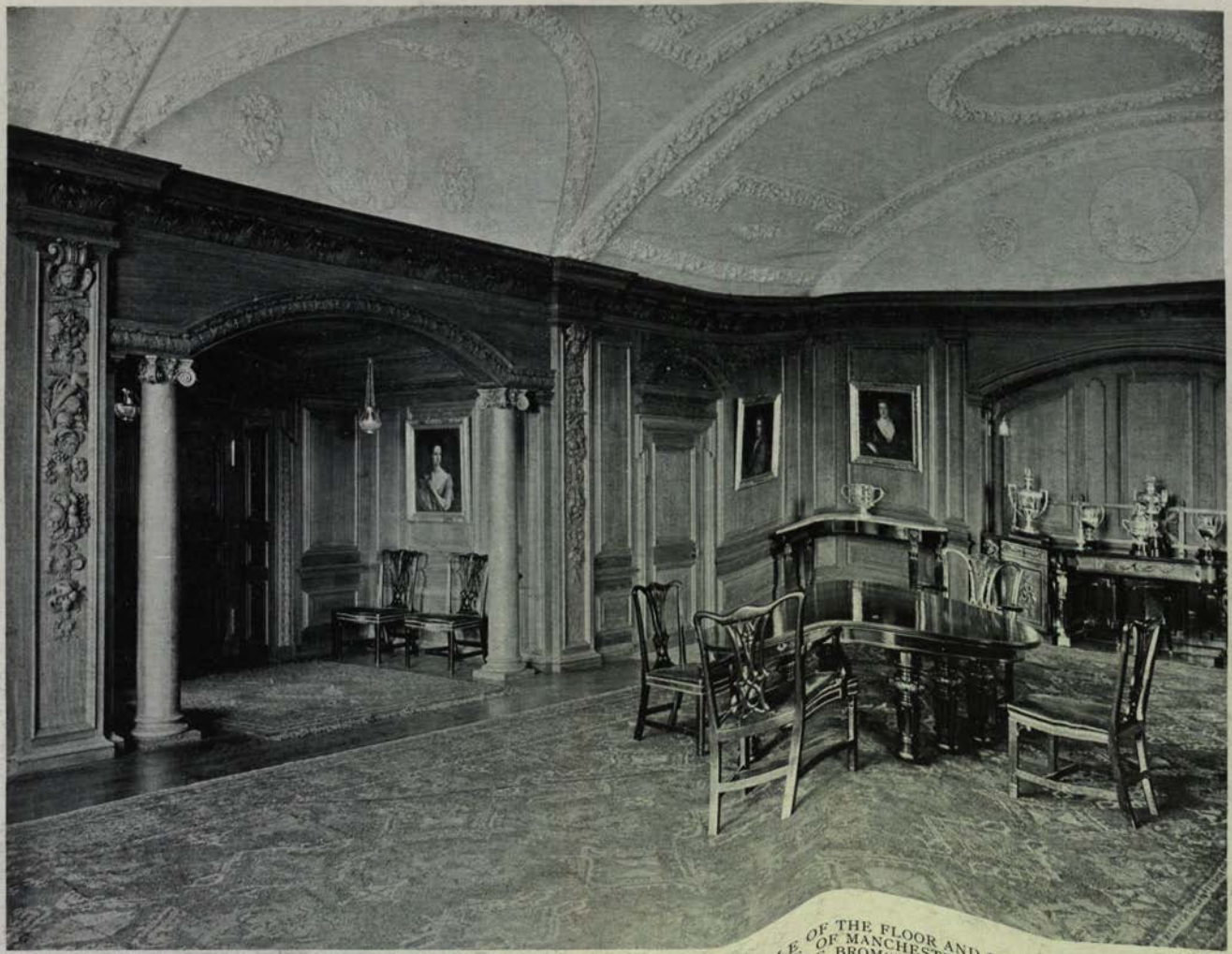


C13
THE BILLIARD-ROOM IN OAK AND WHITE PLASTER AT THE LEYS ELSTREE, WITH ELECTRIC LIGHT FITTINGS OF WROUGHT IRON
George Walton, Architect and Designer

C14

THE SMALL DINING-ROOM AT WELBURN HALL, KIRBYMOORSIDE, YORKSHIRE. OAK HAS BEEN USED FOR THE CEILING, THE FLOOR, AND THE PANELLING OF THE WALLS. THE STONE MANTELPIECE IS AN OLD ONE

Walter H. Brierley, Architect



C15

GENERAL VIEW OF THE DINING-ROOM AT BREDENBURY COURT, HEREFORDSHIRE. THE WHOLE OF THE FLOOR AND PANELLING IS IN OAK BY MESSRS. GARVIE & CO., OF ABERDEEN; THE METAL WORK IS IN DULL GREY STEEL BY GEORGE WRAGGE, OF MANCHESTER; THE CEILING OF WHITE PLASTER WAS DESIGNED AND EXECUTED BY GEORGE P. BANKART, OF BROMSGROVE

E. Guy Dawber, Architect

C16
ANOTHER VIEW OF THE DINING-ROOM AT BREDENBURY COURT SHOWING THE ENTRANCE DOOR TO THE HALL

E. Guy Dawber, Architect

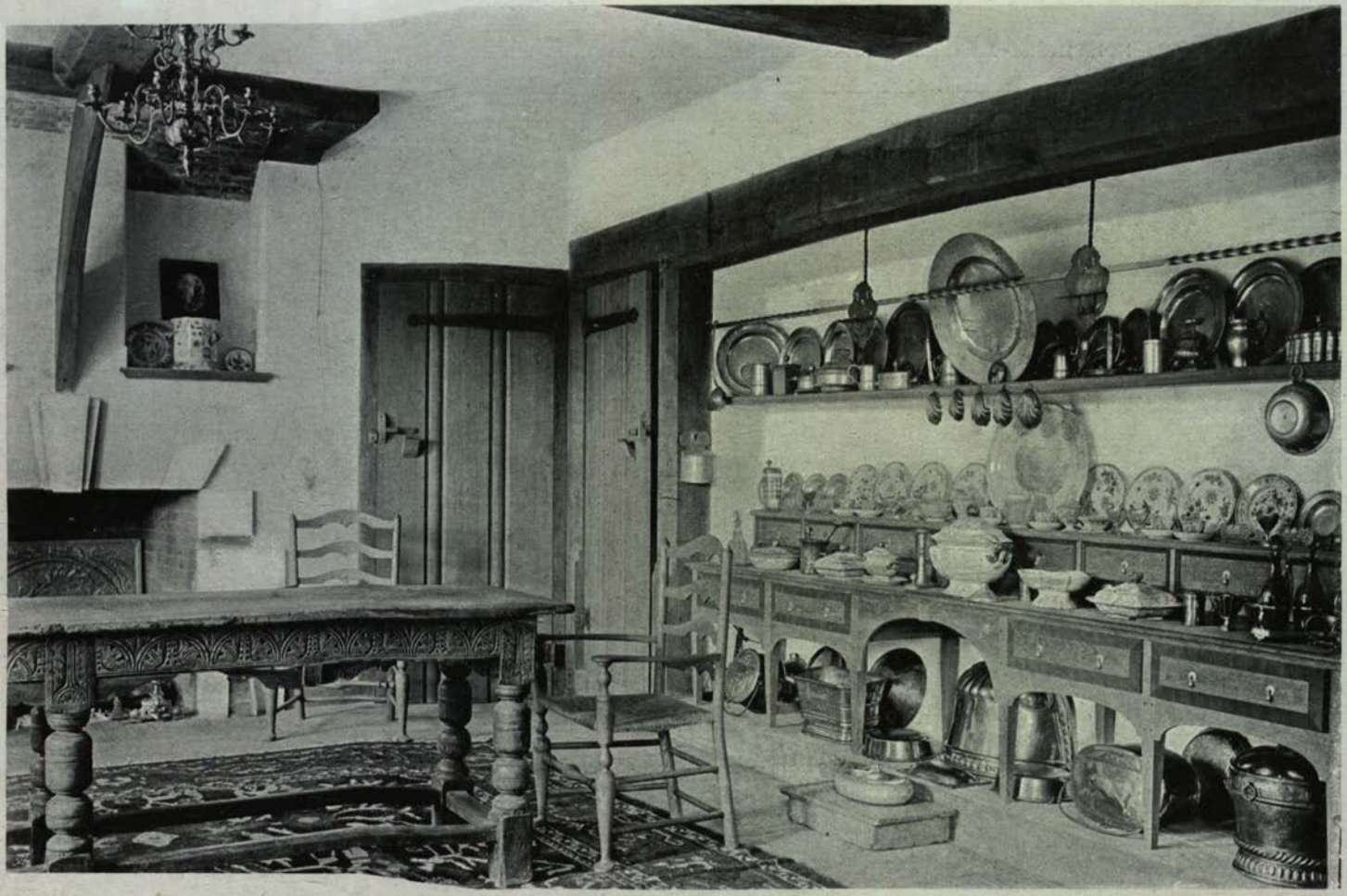
C17
A THIRD VIEW OF THE DINING-ROOM AT BREDENBURY COURT, HEREFORDSHIRE, SHOWING THE WHOLE FIREPLACE

E. Guy Dawber, Architect

C18

THE OAK PANELLED DINING-ROOM AT ORCHARDS, THE SEAT OF SIR WILLIAM CHANCE, BART. REPRODUCED BY PERMISSION FROM A COPYRIGHT PHOTOGRAPH BELONGING TO "COUNTRY LIFE."

E. L. Lutyens, Architect



C19

A DINING-ROOM AT SONNING-ON-THAMES, WITH OAK WOODWORK AND WHITEWASHED WALLS. THE FURNITURE IS OF OAK, LIKE THE FLOOR
REPRODUCED BY PERMISSION FROM A COPYRIGHT PHOTOGRAPH BELONGING TO "COUNTRY LIFE."

E. L. Lutyens, Architect

C20

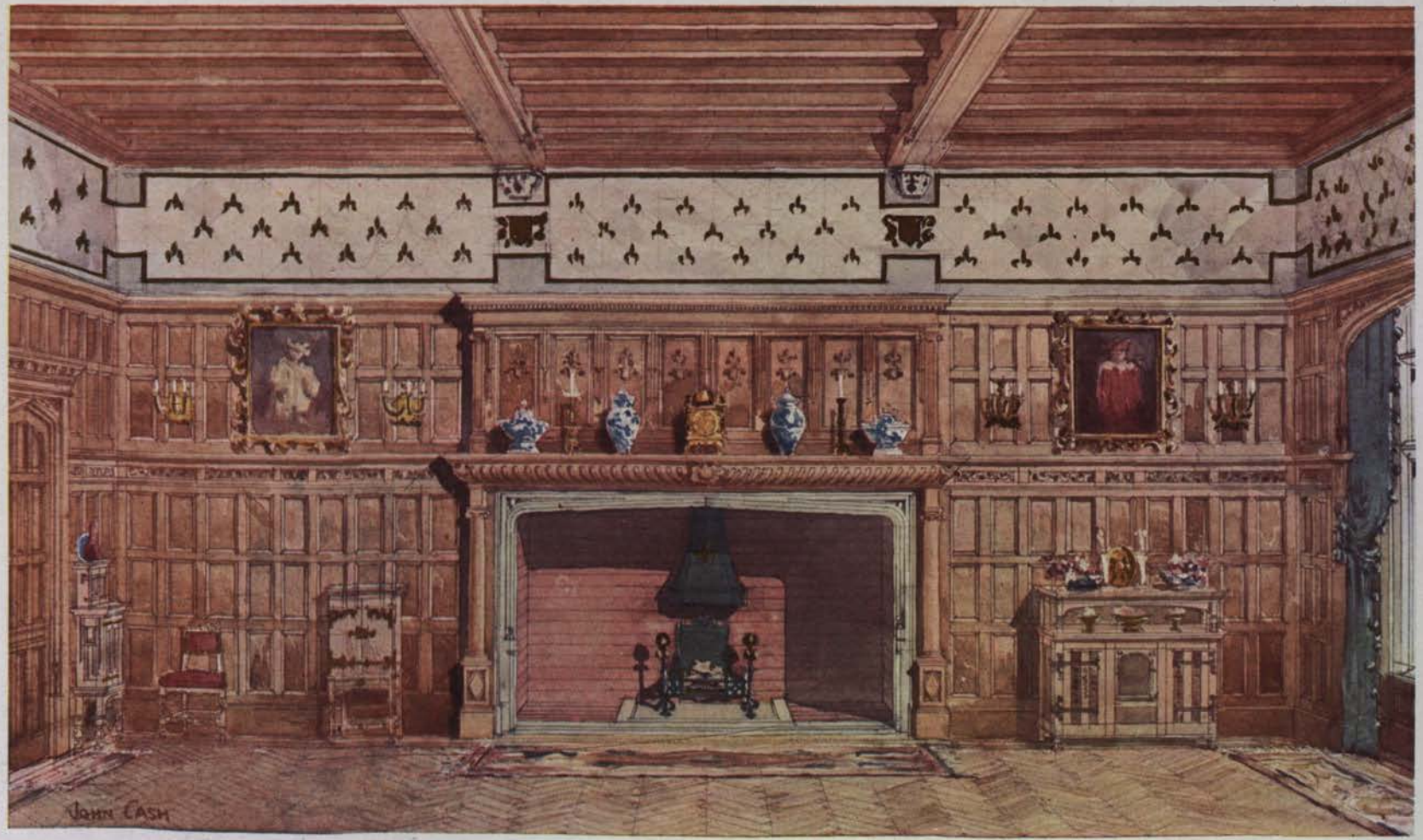
THE DINING-ROOM AT 48 BEDFORD SQUARE, LONDON, IN A HOUSE BUILT BY THE BROTHERS ADAM. THE PICTURES HANG AGAINST A DARK, RUBY-TINTED PAPER HAVING AN EMBOSSED PATTERN. THE SIDEBOARD WAS MADE BY CHIPPENDALE, THE CHAIRS BY HEPPLEWHITE, AND THE CHIMNEYPIECE OF MARBLE IS OF THE SAME PERIOD AS THE HOUSE

The Home of James Orrock R.I.

C21

A CORNER OF THE DRAWING-ROOM AT 48, BEDFORD SQUARE, LONDON. THE PATTERN OF THE WALL-PAPER IS AN OLD VENETIAN DESIGN PRINTED IN PRIMROSE AND SILVER-GREY. A SHERATON CHAIR STANDS BY THE FIREPLACE ON THE LEFT, AND NEAR THE FIREPLACE IN THE INNER ROOM IS A CHAIR THAT ONCE BELONGED TO WARREN HASTINGS. THE REST OF THE FURNITURE IS BY PERGOLESE, AN ASSISTANT OF THE BROTHERS ADAM

The Home of James Orrock R.I.



SCHEME OF DECORATION FOR A SITTING-ROOM

REPRODUCED FROM THE ORIGINAL DESIGN

John Cash, Designer and Architect

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY

C22

THE LIBRARY IN A HOUSE AT JERSEY. IT IS PANELLED IN OAK TO A HEIGHT OF ABOUT 7 FEET; THE FRIEZE AND THE CEILING-BEAMS ARE OF MODELLED PLASTER, AND DUTCH TILES COMPLETE THE FIREPLACE OF GREY LOCAL GRANITE. THE ARCHED HOOD AND THE JAMBS ARE OF OAK

Ernest Newton, Architect

C23

A BOUDOIR WITH WHITE WOODWORK AND WHITE WINDOW-CURTAINS, AND A SILVER-GREY CARPET HAVING A ROSE-COLOURED PATTERN. THE LOWER WALLS ARE COVERED WITH PURPLE LINEN RICHLY EMBROIDERED

C24

THE DRAWING-ROOM AT ELMBANK, YORK, WITH THE WALLS DRAPED WITH PURPLE TAPESTRY AND THE WINDOWS LEADED AND SHADED WITH WHITE CURTAINS. THE FLOOR IS COVERED WITH A ROSE-COLOURED CARPET HAVING A GREY BORDER

C25

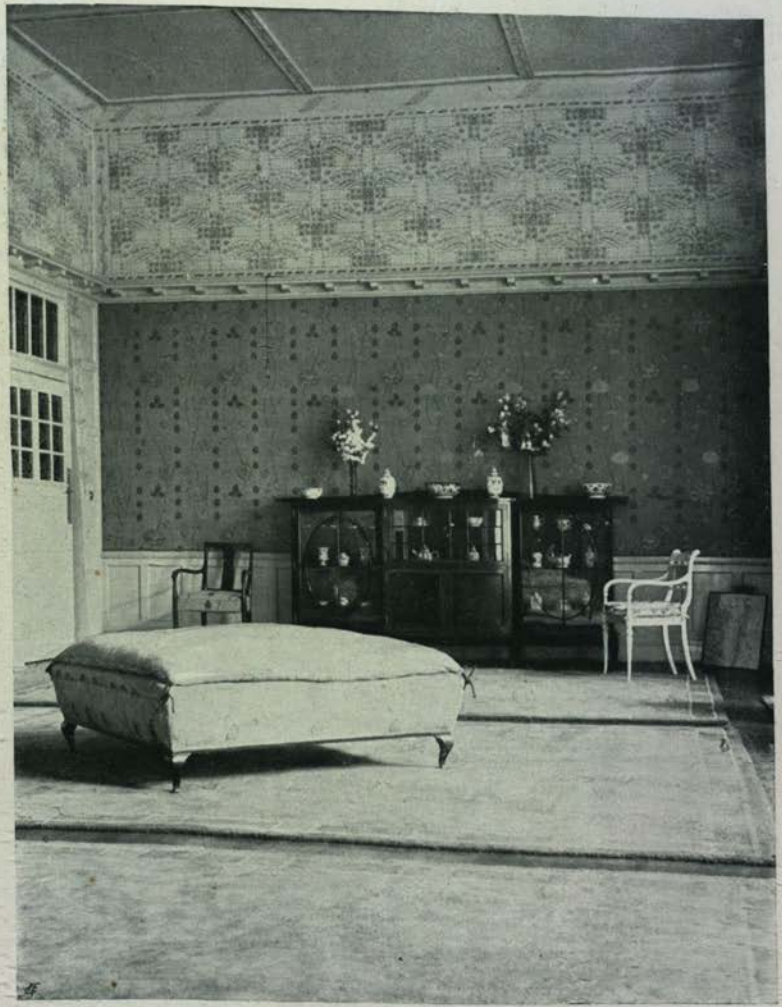
THE BOUDOIR AT ELMBANK, YORK. WITH WHITE WOODWORK, A GREY-GREEN CARPET AND WALLS DRAPED WITH DUTCH-BLUE CLOTH HAVING A PATTERN IN WHITE PLUM-COLOUR AND GREY-GREENS

C26

THE SMOKING-ROOM AT ELMBANK, YORK. THE WHITE FRIEZE OF ROUGH PLASTER HAS A STENCILLED PATTERN IN DARK GREEN, LIGHT GREEN AND WHITE. THE COLOUR SCHEME IS COMPLETED BY A DULL RED CARPET

C27

THE DRAWING ROOM AT 44 HOLLAND STREET, LONDON, WITH GREY WALLS, WHITE FURNITURE AND WOODWORK, AND A WHITE CHIMNEYPIECE HAVING GREEN TILES



C28

THE DRAWING-ROOM AT ELMBANK, YORK, WITH ITS PURPLE AND ROSE-TINTED TAPESTRY ON THE WALLS, ITS ROSE-COLOURED CARPET AND ITS FRIEZE WITH A ROSE-TINTED STENCIL

PORTION OF THE DRAWING-ROOM AT REDHILL, HEADINGLEY, LEEDS, WITH A CEILING DESIGNED AND EXECUTED BY G. P. BANKART
MATERIALS: WHITE WOODWORK, GREY-GREEN WALL-PAPER AND A FLOOR OF OAK

Francis W. Bedford and Sydney D. Kitson, Architects

C30

THE DINING-ROOM AT PARKWOOD, HENLEY-ON-THAMES, PANELLED IN OAK, STAINED GREEN, WITH AN INLAID FRIEZE OF PEWTER, EBONY AND PEAR-TREE

William Flockhart, Architect

C31

THE LIBRARY PANELLED IN MAHOGANY

AT PARKWOOD, HENLEY-ON-THAMES

William Flockhart, Architect

C32

WINDOW CORNER OF THE DINING-ROOM AT 8 GREAT WESTERN TERRACE, GLASGOW, SHOWING IN DETAIL THE OLD TAPESTRY

R. S. Lorimer A.R.S.A., Architect

The Home and its Bedrooms

By Frank Brangwyn, A.R.A.

OST bedrooms are neglected, when we look at them from a standpoint of seemly and quiet decoration, and they are neglected just because they are private enough not to invite the circulating criticisms of our acquaintances and friends. They are rarely seen by anyone except their owners. If bedrooms were as little private as the sitting-rooms and the hall, they would come under the influence of that curious emulation which, from the earliest times, has led to the ornamentation of every useful thing which could attract public notice and cause envy or admiration. There would be very little art if men and women became insensitive to the stimulus of praise and the pin-pricks of ridicule and envy. The most public forms of art—public, that is, like the statuary in the old Greek gardens, or like the new pictures in the great churches of Italy during the fifteenth and sixteenth centuries—these most public forms of art have ever produced the best traditions and the greatest masters. Privacy and seclusion take art away from the main current of the world's big events, and land her in some unwholesome backwater, where she grows sick and weak with small aims very much magnified by conceit. Let us remember, then, that art needs nothing so much as public recognition and public curiosity.

And this being so, it is a good thing that general notice should be drawn to the very bad decoration of bedrooms which is in vogue to-day, in ninety-nine homes out of a hundred. There is far less art in most bedrooms than you will find in any piece of rude wood-carving done by the natives in the islands of the South Sea. It is singular that we British people, after centuries of progress in other directions, should be such a heedless and tasteless nation in the want of respect we show for the importance of the present subject.

Frank Brangwyn A.R.A.

What should a bedroom be? Let us say that you are an architect or a designer, and that a client comes to you and asks you to think out a complete scheme for the decoration of a bedroom. You are not fettered by any whims or restrictions, your client is sympathetic all along the line, so you accept his commission and begin at once to discharge it to the very best of your ability. The first thing you do is to resolve in your mind the special conditions and requirements which ought to guide you in the shaping of your plans. Well, what are the special conditions, the special requirements? Let us consider the question together, in so far as it concerns the decoration of one particular bedroom (see illustrations D1 and D3); and let me write down, under separate headings, just a few practical considerations.

1. The room-space at your disposal is small, like that of most bedrooms; hence your chief aim will be to make the utmost of the room's dimensions, so that you may produce an impression of airiness. The room must be one in which it will be pleasant to sleep and to awake.

2. A bed-chamber is not only a sleeping-room, but a room in which a sick person may lie for weeks or months, and therefore there must be nothing excessive in the decoration—nothing to force itself upon the eye with a tiresome and annoying persistence. For the same reason, too, it is well that the bed should be placed so that the sick person may be able to look at the winter fire in the grate, and be amused and cheered by its brightness and flicker. You may smile at these little matters, yet they are very important.

3. The considerations already mentioned have brought you quickly to the first principles which should guide you in your design. The need you feel of making the room appear larger than it really is, more spacious and airy, leads you on by the logic of common-sense to several practical decisions. You decide, for instance, that you will not use patterned wall-papers. When a wall is patterned all over it challenges attention from all points of view, and this seems to bring it nearer to the eye and to rob

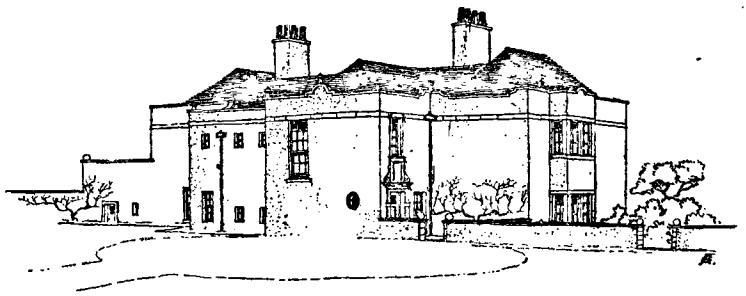
the room of some of its length and breadth. You decide, too, that the furniture must not occupy more space than is positively required; hence the workmanship and craft must be of the highest structural excellence, so that you may obtain the greatest possible convenience and strength with the smallest amount of wood. The room being a bed-chamber, you think quite justly that the bed itself should be the chief article of furniture, and you intend to make it of wood, partly because well-prepared wood is so beautiful, so quietly harmonious, and partly because metal bedsteads, and notably those of brass, would be out of keeping with the fresh and simple scheme of colour which you have in mind. The bed will not be so low that it will tempt a maid-servant to neglect the duty of brushing under it; neither will it be so high from the ground that the space between the mattress and the floor may be used for the storage of boxes and the accumulation of dust. Finally, when you think once more of the bed-chamber as a sick room, you come in touch with the principle of reticence, the essential need of restfulness in your design and of quiet cheerfulness in your scheme of colour.

4. You have been asked by your client to put painting into this bedroom, not hung up in gold frames against the background of wall-paper, but arranged in such a fashion that the painting forms a structural part of the wall itself. In other words, your client wants a frieze and such other decorative paintings as may commend themselves to your judgment. The work must be something more than interesting; it must add to the fresh and spring-like scheme of colour which you think most suitable to a bedroom; and you realise, too, that the paintings must not start out from the wall, but lie flat upon it and keep their place in a manner as effective as it is modest. With these conclusions before your mind, you decide that the frieze and the other paintings shall deal, in a fanciful way, with outdoor life in the country, and that the colour shall be an arrangement of pale blues and silver-greys. You decide, too, that you will divide your walls into compartments by means of small upright partitions of wood running from the frieze-rail to the skirting surbase

moulding, and in each of these little partitions you will frame a small painting in keeping with the frieze. There is still one other point to be considered.

5. What wood will you use? It is clear to you that the decorative use of painting forces you to be severe as well as simple in the furniture; but the severity of style may be counteracted by a fortunate choice of wood. Walnut would be too heavy in tone, and oak too assertive and stubborn in substance and mass. What you need is a lighter wood, more gracious in character; and so, after much hesitation, after many experiments, it seems to you that you cannot do better than take your chance with cherrywood. It has a beautiful texture, the tone of it is pale, warm, delightful, and it has also a kind of home-bred elegance that is pleasanter to many tastes than the glossy refinement of satinwood. It is of cherrywood, then, that the furniture and panelling will be made; and, as a pleasant contrast both to it and to the paintings, you will make the wall-paper a dove-grey, uniform in tint. And thus, when the whole work is finished, and the early sunlight enters the room in the morning, you hope your client will find that the room is cheerful and restful, a pleasant one to dress in and to make a good beginning for the day.

Frank Brangwyn



MR. R. DOUGAL'S COTTAGE AT COLINTON — R. S. LORIMER, A.R.S.A., ARCHITECT

Div.

The Home and its Bedrooms

By C. J. Harold Cooper, Architect

NE of the most important points in domestic architecture is the approach to a house. The eye should be carried pleasantly up to the hall door by a path or a road having agreeable lines in it. This, of course, applies to a curved road or path. If the line of approach is direct and straight, the border on either side should be in keeping with the door to which the road or path leads—in keeping with it, I mean in colour and in scale. If the approach to a front door be only a step leading from a main pavement in a high street, it can still have a proper tread and riser and be of importance in the welcoming appearance of a home.

The moment a front door is opened the homeliness of a dwelling-house should be felt by every visitor; and this first friendly impression should become stronger as we pass through the hall into the living-rooms, and notice by what means a feeling for unity has been maintained in the furnishing and the decoration. The best way to preserve unity is to have faith in the three old English attributes of good design, *i.e.*, refinement with strength, and honest, sterling workmanship. A nation that detests effusive manners and flowery talk, should be ashamed to fill its houses with bad, showy furniture, ill-made and over-polished; and certainly it ought never to deck out its dwelling-rooms till they resemble the trumpery waiting-room so much valued by a fashionable modiste. How often has this been said? Thousands of times, I have no doubt. Yet the average English home does not improve. It is to-day as bad as it can be in all matters relating both to harmony of colour and to good taste in design. Englishwomen are singularly negligent in these respects. If they would give to the arrangement of their homes a small portion of that time which is spent every week in reading the latest novels, they might with ease learn something very useful about the choice

Dv.

63958

of furniture, the management of colour in a room, and many other necessary things in the household art of decoration. Knowledge of these things does not come to the fair as a wedding gift, though the majority of women seem to believe that they do acquire it, somehow, anyhow, without thought and without care, as soon as they are married.

It is in the bedrooms, above all, that the troublesome ignorance of misrule shows itself in the most impudent and uneasy ways. The experience of all architects has long been this—that their clients, with few exceptions, like to arrange their own bedrooms, however appalling the results may be. The bedrooms are their own provinces, and with the aid of a "decorator" in the next street, the most curious adventures in hideous ornamentation may be enjoyed at a moment's notice. The "decorator"—a persuasive person with a meek smile—comes with a pile of large pattern books, all filled with samples of bedroom wall-papers; and if by chance two or three of the patterns chance to be quiet in design and good in colour, the unhappy man assures you, with some confusion, that they have got into the pattern book by mistake. "You see," he smiles, "these are expensive papers—for a sitting-room, not for a bedroom." Anything is good enough for a bedroom; and don't we all know the terror of being ill when a pretentious and hideously beflowered wall-paper meets the eye on every side, and tempts us to count the lines and to follow the twists and turns of the pattern? Even sick children are harassed by such barbarous and cruel paper-hangings.

Some years ago a clever manufacturer was bold enough to invest a large capital in the making of simple furniture for bedrooms. The furniture was made well, and the manufacturer trusted to his luck. His courage was so novel, so at variance with the customs of the time, that people became curious and spoke of the matter with a wondering astonishment. That anything really good should be made for a bedroom was a fact to startle and perplex any average intelligence. But all this was an advertisement to the manufacturer. He made a name for himself and did well.

The whole problem of bedroom decoration may be summed up in four words : be simple, be modest. Do not try to achieve more than your means will allow. If you are poor, do not be ashamed to show that your purse has in it not one sovereign to spare. Plenty of good, old carpenter's furniture may still be found for small sums of money, and some of the best furniture made during the past decade or so may be bought at second-hand for less than you will be asked to pay for the showy, second-rate trash in many shops. This applies also to carpets and curtains. What is needed is taste with discrimination in the art of buying. Then, as regards wall-paper, it is a good rule for the general householder not to choose a patterned paper, but to content himself with one having a uniform colour of a neutral kind, or one of as strong a colour as he likes, if only it is in keeping with all the other colours that happen to be in the room. Such papers not only last well, they make excellent backgrounds, and the cheapest are often the best both in texture and in quality of tone. A patterned paper, however good, is difficult to manage in a scheme of decoration, and very few persons have knowledge enough to manage it in a proper way.

What is said here about simplicity applies to all bedrooms, however luxurious they may be in the use made of costly materials. The costliness must not be obtruded. Every article of furniture must keep its own place in the decorative scheme. The general effect must be unassuming. More than this no man can say unless he speaks of some special bedroom and its particular decoration. But we may add a few words in praise of those fitments for a bedroom which project very little beyond the walls. These useful things, when made with skill and taste, are very attractive, for few things are more beautiful than the variegated surfaces of well-chosen woods. It would be a great convenience to the public if these fitments were looked upon by landlords as structural necessaries—a great convenience, because in these days of short leases, fitments are cruelly expensive to tenants when changing houses. Why should not

bedroom fitments be an essential part of a well-built house? They would add comparatively little to the cost of building, and would form a considerable addition to the value of a house as an investment.

Many persons have noticed, I dare say, that a bedroom is not comfortable when it has two doors to it that can be seen. It produces a feeling of unrest, of uneasiness, in much the same way as an open door in a room will stop people from talking freely.

Among the rich a bathroom should always be attached to a bedroom, and if the washhand-stand is placed in the bathroom, the bedroom becomes a sitting-room as well. Then, with respect to such modern luxuries as speaking tubes and electric lights and bells, they should be arranged so that the owner of the room can use them all and control them at his ease without getting out of bed—a great convenience, this, particularly in times of illness.

One of the chief causes of the bad decoration in most houses may be found in the fact that there is little union to-day between the various forms of art that go to the making of comfortable homes. Architects labour too much alone; or do too much of the special kinds of art work through the agency of the inferior craftsmen supplied by their building contractors. It would be well if the names of all good architects were associated with those of well-known master craftsmen—good designers of furniture, able sculptors and wood carvers, thorough artists in stained glass, and so forth. As the director of a theatre cannot act all the parts in a play, though he should superintend the acting all round, so an architect cannot create with his own hands all the decorative essentials in the building of a house, though it is a part of his duty to supervise everything. And this being so, how important it is that his assistants should be thorough craftsmen, and not merely workmen engaged on a job.

C. J. Harold Cooper

D1

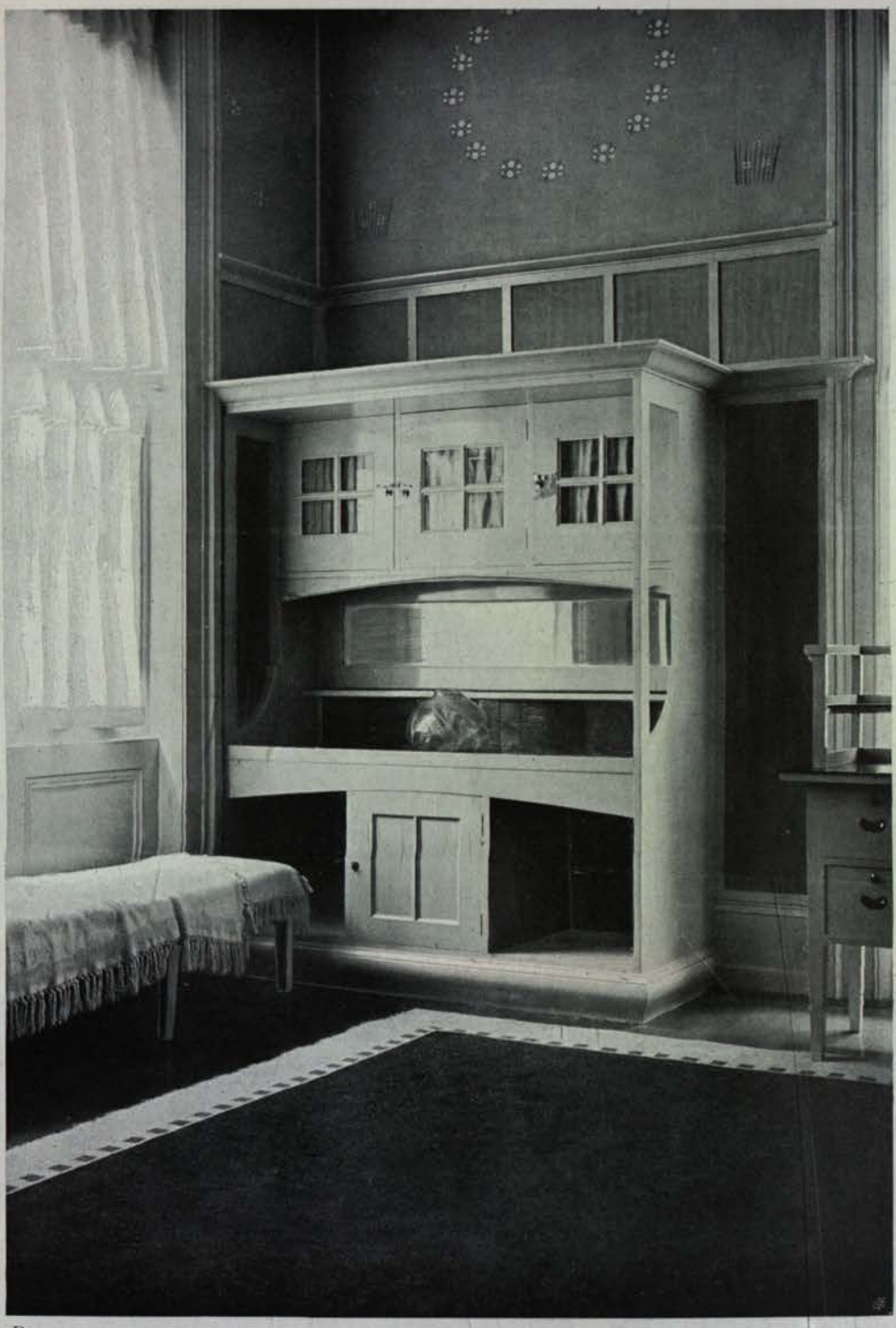
A MODERN BEDROOM WITH A CHERRYWOOD SUITE OF FURNITURE AND THE WALLS ENRICHED WITH A PAINTED FRIEZE AND OTHER DECORATIVE PAINTINGS. THE ROOM AND ITS CONTENTS WERE DESIGNED EXPRESSLY FOR E. DAVIS, ESQ.

Frank Brangwyn A.R.A., Painter and Designer

D2
A BEDROOM DESIGNED AND CARRIED OUT IN A GEORGIAN STYLE BY MESSRS. HEAL & SON, LONDON

D3
A MODERN BEDROOM WITH CHERRYWOOD FURNITURE AND DOVE-GREY WALL-PAPER. SEE ILLUSTRATION D1

Frank Brangwyn A.R.A., Painter and Designer



D4

PORTION OF A MODERN BEDROOM WITH CREAM-WHITE FURNITURE, A GREY CARPET, A GREY FRIEZE WITH A STENCILLED DECORATION AND A GREY FILLING OF PAINTED CLOTH ON THE PANELLED WALL

George Walton, Designer

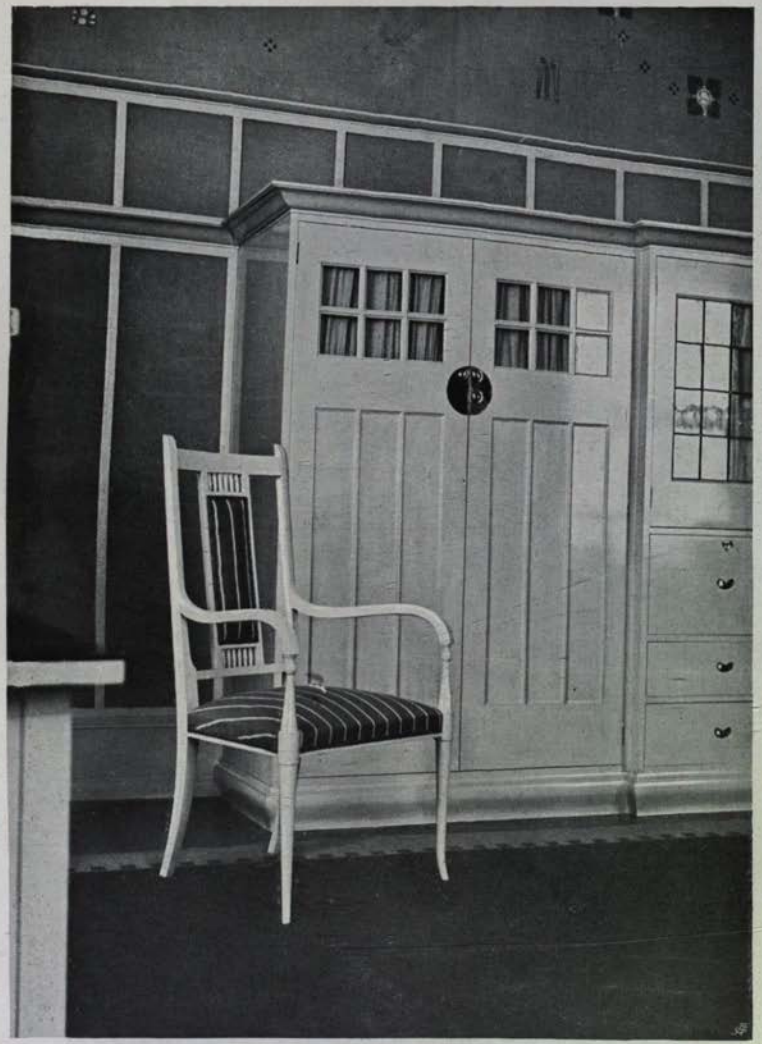
D5

A BED IN CARVED OAK

D6

MODELLED CEILING IN A BEDROOM

R. S. Lorimer A.R.S.A., Architect and Designer



D7

MODERN BEDROOM FURNITURE PAINTED CREAM-WHITE

D8

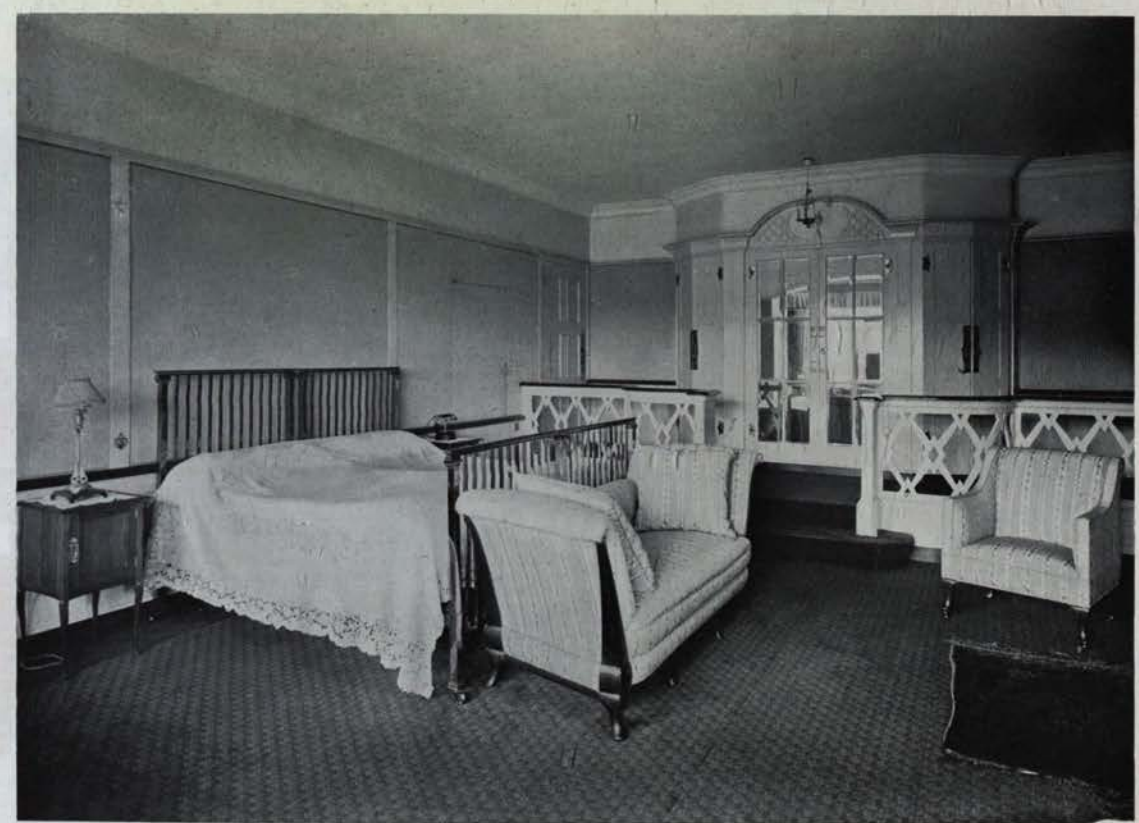
MODERN DRESSING-TABLE IN OAK WAX-POLISHED

George Walton, Designer

D9

MODERN BEDROOM AS CARRIED OUT BY MESSRS. LIBERTY & CO. FROM DESIGNS MADE IN THEIR OWN STUDIOS

L. Wyburd and A. Denington, Designers



D10

BEDROOM AT PARKWOOD, HENLEY-ON-THAMES, FINISHED IN ENAMEL WHITE, THE FURNITURE OF PURPLE WOOD, AND THE WALLS COVERED WITH PALE SILK MATERIAL PURPLE-GREY IN COLOUR

William Flockhart, Architect and Designer

D11
CORNER OF A MODERN BEDROOM WITH A LIGHT SCHEME OF COLOUR AND MODERN-MADE FURNITURE

George Walton, Designer

D12

IN THIS MODERN BEDROOM, AS CARRIED OUT BY MESSRS. LIBERTY & CO., THE FURNITURE AND FITMENTS ARE MADE OF WALNUT. ALL THE METAL-WORK IS POLISHED BRASS. THE LOWER WALLS ARE COVERED WITH PLAIN GREY-GREEN STIPPLED CLOTH, AND ABOVE THE FRIEZE RAIL IS A STENCILLED DECORATION

L. Wyburd, E. P. Roberts and A. Denington, Designers

The Home and its Halls

By Mervyn Macartney, Architect

IN England the history of the hall is practically that of house planning. In the earliest times the hall for all practical purposes was really the house, for it served as living-room, dining-room, and bedroom. To-day the hovel of the Irish peasant, or the cabin of the Scotch crofter, represents very nearly the home of a family in Saxon times. Down to the days of the Wars of the Roses, the hall in English houses served that three-fold purpose. The owner not only lived in it, but ate there and slept there, with his family and retainers; and there were two good reasons for this arrangement; one being the poverty of the people, the other the necessity in troubled and lawless times for the lord to have his bodyguard always at hand and ready for any emergency.

As civilization advanced and the country became less turbulent, these precautions grew to be needless, and people began to recognise the desirableness both of separating the sexes and of setting apart a portion of the house for sleeping accommodation. To meet these new requirements, other rooms were grouped about the hall, but the hall itself still remained the principal chamber of the house. The solar—the parent of the withdrawing-room—was introduced into the larger houses, and little by little, as the owner's wealth increased, other chambers were added around the hall, till at last, towards the beginning of Henry the Seventh's reign, the planning and construction of English houses were nearly what they remained through the Elizabethan period. The plan, usually, was like an H or like an E, with the hall still the centre of the building, the living-rooms on one side and the kitchen offices on the other. Some of the colleges at Oxford and Cambridge show this arrangement, with

the buttery hatches (or what we should now call servery) at one end, and a dais at the other with a private approach.

At Lincoln College, Oxford, the hall is as thus described, and, moreover, it retains the louvre in the centre for letting the smoke escape, though, of course, this has been abandoned for a chimney at the side. In these halls the owner dined on the dais at the high table, his retainers occupying the lower part of the hall, where they also slept on straw. A proper regard for cleanliness of person was not a characteristic of that far-off age.

The times of the Tudors saw a vast improvement in the conditions of living. The intercourse with more polished nations, like the French and Italians, brought in its train the desire to have more comfort and more decency in the surroundings of home life. The fireplace had obtained a firm foothold, and a great deal of care and fancy was lavished on it. The smoke now no longer pervaded the hall and blackened the walls and furniture, so it became possible to hang the walls with tapestry. The lofty roof could be done away with, and a ceiling put over the hall. Some of the old halls show this alteration, like Willesley in Kent and Crowhurst Place in Sussex.

The hall still remained the central room, and had windows on two sides. The next improvement was the introduction of corridors, enabling the inmates to approach the various rooms without passing through one room to another, and this arrangement also obviated the necessity of crossing the courtyard in those mansions where the wings had been extended so as to form with the hall three sides of a quadrangle. The numerous staircases necessitated by this plan were reduced in number by linking up the rooms by means of passages.

It is to the practical mind of Inigo Jones that we owe the true house plan—the plan which has come down to our own times. Here the rooms are joined together into a single block, with the hall and staircase in the centre; and this improvement in planning was doubtless the outcome of that study of foreign buildings which occupied Inigo Jones during his journey through Italy and France, as well as in the professional employment he found in Denmark. This new type of house continued

in vogue for a long time; indeed, we may look upon it as the true type of the English home. Numerous examples of its early strength and upright grace are still extant, as in those Manor Houses and Rectories built in the style which is known by the name of Queen Anne.

True it is that the architects of the eighteenth century went away from the type of home introduced by Inigo Jones; also, in going away from it, they exalted the hall above all the other rooms to an exaggerated extent. Not only was the hall carried up to the full height of the building, it was also lighted from the top; and this produced a cold effect, and rendered necessary various unhappy devices for giving light and air in the chambers on the floors above.

It was a faulty scheme of planning due to an attempt to introduce the Palladian style of architecture, without proper regard for the differences existing between the climates of England and Italy. By roofing the cortile of the Italian palazzo our English architects of the eighteenth century imagined that they had solved the problem of producing a grand plan. In the case of town houses this covered-in courtyard was admissible, because, owing to the exigencies of the site, such an arrangement was the only one possible. We have in London countless variations of this plan, the most satisfactory being that of Ware, in which the front and back rooms are connected by a corridor or passage, thus securing complete circulation on each floor. An example of this can be seen at Bloomsbury Square. Unfortunately, an inordinate desire for symmetry led the authors of these designs into difficulties which often resulted in disaster. It is easy to admit that there is a "grand manner" in some of these conceptions—a manner not to be found in works of later times; but, for all that, we are not reminded of home. Such houses with a "great air" seem better suited for the reception of Royalty than for home life.

To be brief, the "grand manner" of the eighteenth century has not been adopted by later generations, and the vast creations of Paine, of Kent, of Campbell, of Vanbrugh strike one as cheerless productions, because of the want of direct

sunlight in their halls. Nemesis followed on this obvious contempt for hygiene and comfort, and it required only a keen and sarcastic expert to upset the false principles on which the idea rested. Pugin by his writings and drawings brought about the overthrow, and succeeded for a time in turning back the style of planning to mediæval types. Some of the worst examples of domestic buildings were erected during the first decades of the nineteenth century. Castles having slits for windows—castles with turrets and impossible staircases, with keeps and moats and drawbridges—were introduced as appropriate features in the buildings of an age especially famous for its science and its mechanical inventions. Nothing could have been more absurd: such atavism in domestic architecture was doomed to fail, of course. It carried within it the seed of its own destruction. This brief sketch in outline has now brought the history of the hall within memory reach of to-day. But before we take a glance at our modern efforts, let us recapitulate the distinctive features of the earlier periods. We have seen how in Saxon times the hall was practically the house; we have seen, too, how in Tudor days rooms were added to the hall at each end; afterwards, in the Jacobean style, rooms were clustered about the hall on three sides; and at last under the Georges, the fourth side was added to the number. Through all these changes in the number and disposition of the rooms, the hall retained its old-time distinction as the principal dwelling-chamber.

It was towards the middle of the last century that several vigorous minds began to apply themselves to the strictly modern problems of house-building. Norman Shaw, Phillip Webb, Eden Nesfield, and others of less repute, studied the needs and conditions of the times, and devised houses in which those conditions and needs played an active part in the planning. There was no slavish adherence to any style. The earlier examples had a strong leaning towards the Gothic type, especially in the work of Phillip Webb. In the later designs, especially in those of Norman Shaw, the tendency is often classic. In one house, Adcote, Mr. Shaw introduces the hall rather in the Tudor manner; it has an open-timber roof and resembles a large sitting-

AT CORNBURY PARK

VIEW OF THE INNER HALL

John Belcher, A.R.A., Architect

room rather than the centre of the household life. In Bryanston, one of his latest creations, the plan is of the classic type, and the hall a halting-place for the visitor. Also, the long corridor robs the hall of its importance. During the last twenty-five years, in many houses, the hall has been approached from the outside, through a vestibule, with a staircase leading from it, often screened by an arcade ; and in such cases the space can be treated as a passage only. Interruptions from passing servants and members of the family prevent privacy. But such halls form a convenient meeting place for conversation, and allow the men of the household a chance of smoking in the company of ladies instead of being relegated to the isolation of a distant billiard-room or smoke-room. The hunting man, the sportsman, are allowed in this neutral zone to intrude their bespattered clothes ; and thus the hall has become again the favourite room in the house.

It is interesting to compare the plan of a modern house with one of the Jacobean period, such as the Eltham Club House. For all practical purposes it would meet all the requirements of the present day. The vagaries of the 18th century, and also of the beginning of the 19th, have to-day been pushed aside, and we have once more reverted to a common-sense treatment of the problem of domestic planning. It is also instructive to investigate the changes that have occurred in American plans. Here, starting with the English tradition, the arrangement of the rooms and their relation to each other have produced examples that are most interesting, because the modifications are the result of climate and foreign influence. The Continental plan of communicating rooms was till recently almost universal, and the extremely British desire for isolation was not felt. Sliding doors and portières are used everywhere. This plan admits of the rooms being squeezed up, and there's a saving of space otherwise given up to corridors. To-day, the British form of plan is coming in very extensively. It may be from desire for novelty or because the comfort of a room where you can talk without fear of being overheard or interrupted is more appreciated than it was. I cannot say ; but I do not think it is from any admiration of our methods of planning. The most likely reason for its adoption is

a hygienic one. Where you have all the rooms communicating, and all are heated by hot air and water, there is a great absence of fresh atmosphere. To me the houses in the States seemed very hot and stuffy, and several American doctors, after attacking the system of warming, have urged the importance of a return to coal fires.

The American Colonial house has a "hall way," with a staircase leading out of it. Some examples are excellent, being more or less borrowed from English houses belonging to the so-called Queen Anne period. There is one difference that I noted in these houses, namely, the absence of a vestibule. You enter straight into the hall: and it is this character of openness that strikes you. The whole house, except the offices, is thrown open to you as you enter. It comes as a shock to the retiring and sensitive Britisher who regards his home as his castle, and insists on his visitor being passed in review before admitting him into the house. But even in this respect I noticed a change in our direction in the plans shown me of some large houses about to be erected.

In planning, as in most other things, there is no finality, so it is very difficult to predict in what direction the change will take place. But changes there will be. The social life of a nation fluctuates, now in the direction of greater freedom, now towards seclusion. Just at present it would seem that the latter tendency had the greater influence, but later on, perhaps, plans on the Continental principle may come into vogue. In more than one mansion the grand staircase has been abolished, and people ascend to their bedrooms by lifts. How far this innovation may proceed is impossible to say, but if it should become general a main feature of the architectural treatment of a house will vanish. The hall has already been abolished in the building of flats, and the staircase is giving way to the lift.

The dining-room bids fair to follow suit. A certain section of society will simply own bedrooms and nothing else. The serious condition of domestic service drives us along in a downward course, when we look at it from an artistic point of view. Rooms in common can never have the same interest as

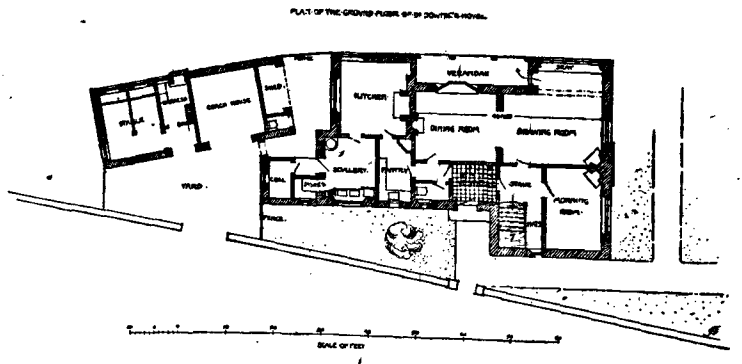
those planned and decorated for an individual. Lavish your marble and gilt as you will, you cannot excite more than a passing thought. I saw halls in New York which for extravagance of material and design could not be equalled by any palace of ancient or modern times, yet no one noticed them. They were traversed by people indifferent to their magnificence—people whose every thought was concentrated on the making of money.

Are the social forces gaining the upper hand, and is all art to be used for the purpose of building houses for communities, and not for individuals? Are we all to live in hotels? This seems a fearful thing to contemplate. But it is quite certain that modern inventions and requirements must have an influence on the architecture of the coming age. It is often thrown in our teeth that we Architects are the most conservative and unprogressive of beings, and that we never adopt anything new till it is forced on us. It is said that we have resisted every advance in mechanical invention and construction, that we always look back to past ages for our lessons, rather than investigate new methods of planning for our buildings. The civil engineer is held up as an example of a man who moves with the times and is not hidebound by precedents hundreds of years old. The French have lately broken loose from their excellent tradition, and produced astounding edifices in L'Art Nouveau. The mammoth offices of the United States, reaching 40 stories in height, are held up by some as models to copy. We have all seen halls treated in the former style and in the latter, but how many of them impressed us as works of art? Let me, then, leave to younger men the task of speaking in praise of L'Art Nouveau.

To me the hall should manifest the character of the building, and the character of its owner. In the country it should accord with country life, and be fitted for the needs of people who hunt, shoot and ride. The student of the present subject has unrivalled opportunities of becoming acquainted with the best work, not only of contemporary architecture, but with the finest examples of every age and nationality. He has photographs at his disposal which represent every feature with complete accuracy; and nearly all known examples worth recording

have been measured and drawn by skilful draughtsmen. Such aids to design are by some considered drawbacks, inasmuch as they tend to lessen the amount of thought that should be devoted to working out the problems that meet an architect in his practice. Yet there is no doubt that we have largely abandoned tradition. Every man does what seems good in his own eyes. People choose a style as they do a motor car. They see a clever pen and ink drawing of a picturesque hall, or a seductive sketch of a French interior in the Louis XVI. style; and there exists no reason why they should not have one or other. We have arrived at a condition of absolute impartiality. And I do not see how we are to do more than ask of a designer that he should be true to the recognised rules that govern the style he adopts. Indeed, the greatest necessity of all is that every architect should impress upon his client the importance of having a definite aim in the plan and design of his house. What he needs and should have is a complete, uniform scheme throughout his home. Opposed styles cannot be made to accord in the same building. It is the hall, too, remember, that gives the keynote which is struck for the whole building. If you start with panels in your hall, in the style of Boucher, let us say, do not introduce an open-timber dining-room, or a billiard-room with a dado of Lincrusta.

Mervyn Macartney



PLAN OF DR. DOWNIE'S HOUSE, COLINTON — R. S. LORIMER, ARCHITECT

E1

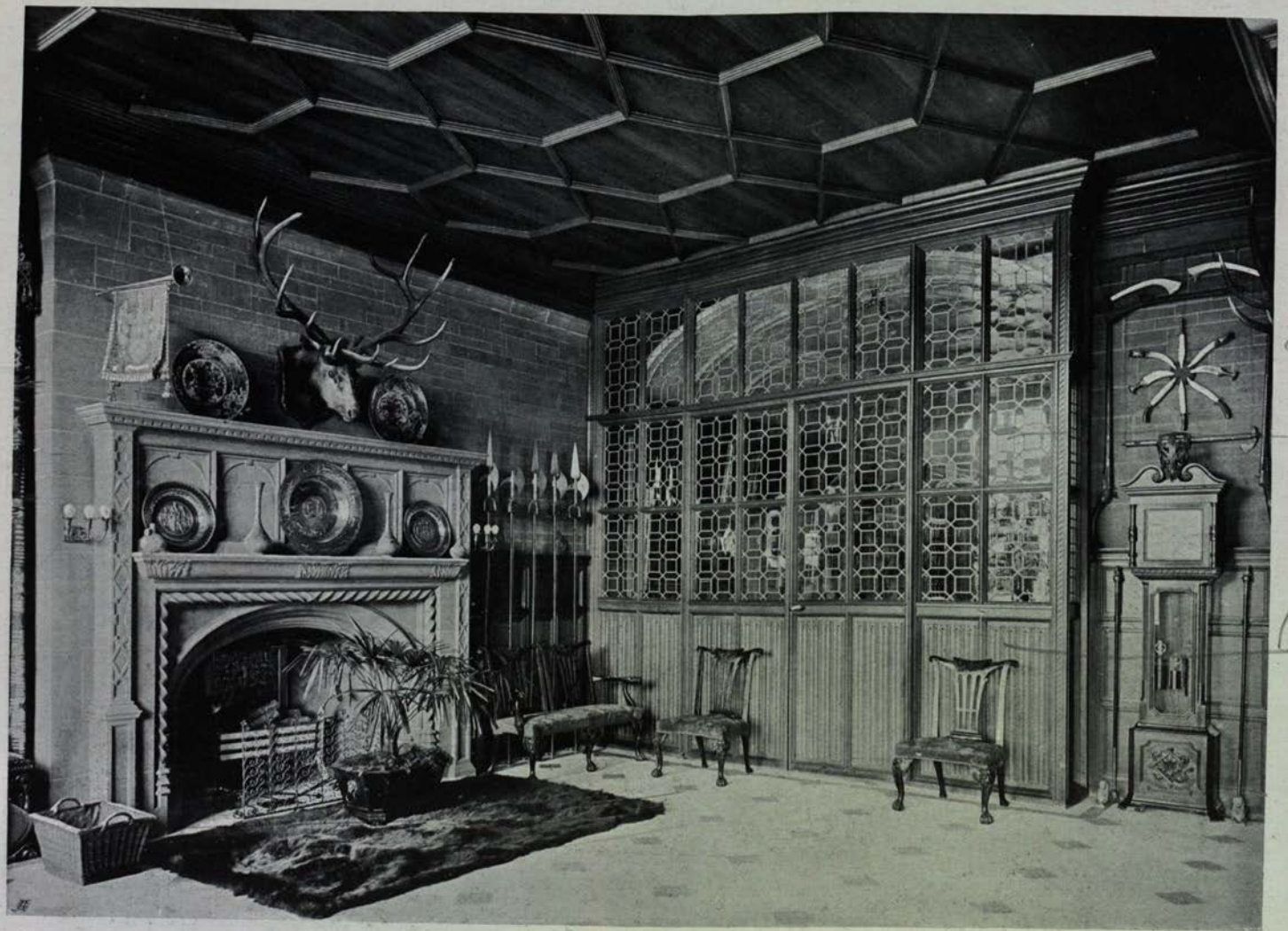
THE HALL IN GREENHAM LODGE, NEWBURY, BROUGHT TO COMPLETION IN 1878 OR 1879. THE SCREEN ACROSS THE END IS ALL OF OAK, LIKE THE PANELLING OF THE WALLS. FURNISHED WITH GOOD SPECIMENS OF OLD CHAIRS AND OLD CABINETS AND TABLES

R. Norman Shaw R.A., Architect

E2

THE HALL IN GREENHAM LODGE, NEWBURY. IT IS LIGHTED CHIEFLY BY MEANS OF A VERY LARGE BAY-WINDOW ON THE RIGHT-HAND SIDE

R. Norman Shaw R.A., Architect



DAWPOOL, CHESHIRE, VIEW OF THE ENTRANCE HALL

AFTER A PHOTOGRAPH BY BEDFORD LEMERE, LONDON

R. Norman Shaw R.A., Architect

E 4

THE HALL, ADDINGTON PARK (FORMERLY ADDINGTON PALACE), SURREY. TO THE LOWER CORNICE (ABOUT 17 FEET) THE WALLS ARE LINED WITH VERY BEAUTIFUL ITALIAN WALNUT: ABOVE THAT IS A FRIEZE OF OLD TAPESTRY. THE CHIMNEYPIECE IS CHIEFLY OF POLISHED ISTRIAN MARBLE, WHILE THE PANEL OVER THE CHIMNEY-OPENING IS OF ALABASTER ENRICHED WITH ARABESQUES. THE PANELS ARE FILLED WITH GORGEOUS BLOOD-RED BRECCIA. THIS WORK WAS DONE IN 1898-1899. REPRODUCED FROM A PHOTOGRAPH BY W. E. GRAY, LONDON

R. Norman Shaw R.A., Architect

E5

THE HALL IN A HOUSE AT SONNING-ON-THAMES, WITH THE PANELLING AND THE FLOOR OF OAK, AND THE OAK FRAMING FILLED IN WITH CHALK. AFTER A COPYRIGHT PHOTOGRAPH KINDLY LENT BY "COUNTRY LIFE"

E. L. Lutyens, Architect

E6

VIEW OF THE HALL AT 172, QUEEN'S GATE, LONDON. REPRODUCED FROM A PHOTOGRAPH BELONGING TO THE VERLAG COSMOS, LEIPSIC, AND REPRODUCED IN THE HISTORY OF BRITISH ARCHITECTURE, WRITTEN IN GERMAN BY DR. HERMAN MUTHESIUS

R. Norman Shaw R.A., Architect

DRAWING BY ERNEST GEORGE OF THE HALL IN EDGEWORTH MANOR, GLOUCESTER. THE SCREEN AT THE END IS OF OAK AND THE CARVING WAS DONE BY J. E. KNOX

Ernest George and Yeates, Architects

E8

A HALL IN A HOUSE IN STRATTON STREET, LONDON MATERIALS: OAK AND PORTLAND STONE

C. J. Harold Cooper, Architect

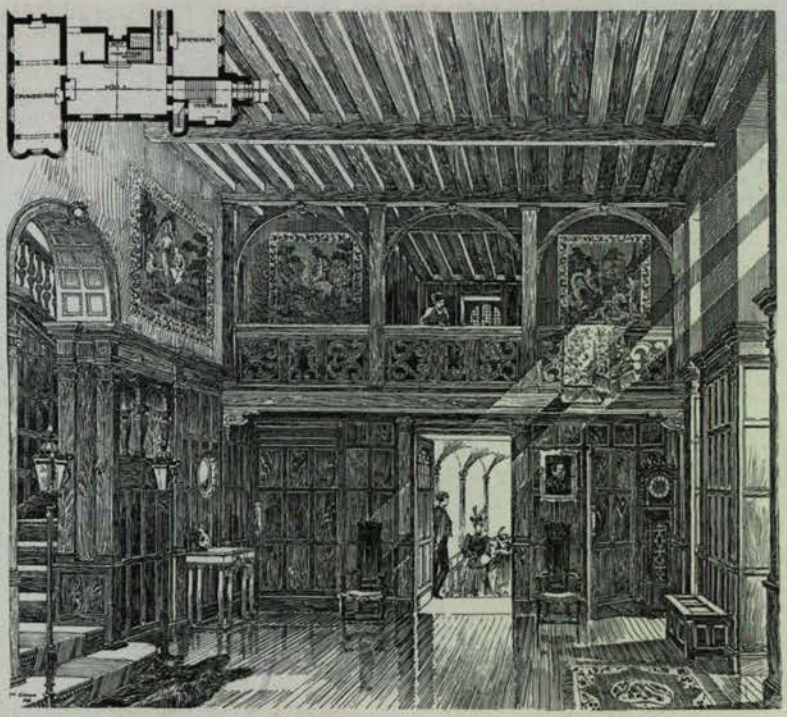
E9

THE ENTRANCE HALL, 48 BEDFORD SQUARE, LONDON, WITH ITS QUEEN ANNE FURNITURE AND THE STAIRCASE

E10

THE ENTRANCE HALL IN TEMPLE LODGE, HAMMERSMITH, LONDON. THE WALLS ARE GREY-BROWN, WITH A GREY-WHITE FRIEZE, THE RUGS AND FURNITURE GIVING THE RICH KEY-NOTES OF COLOUR

The Home of Frank Brangwyn A.R.A.



E11
THE HALL, KINCARDINE, N.B. FROM A DRAWING BY W. GIBBON

Niven and Wigglesworth, Architects

E12
ANOTHER VIEW OF THE HALL IN TEMPLE LODGE SHOWING THE STAIRCASE AND PART OF THE DINING-ROOM

The Home of Frank Brangwyn A.R.A.

E13

VIEW OF AN ENTRANCE HALL

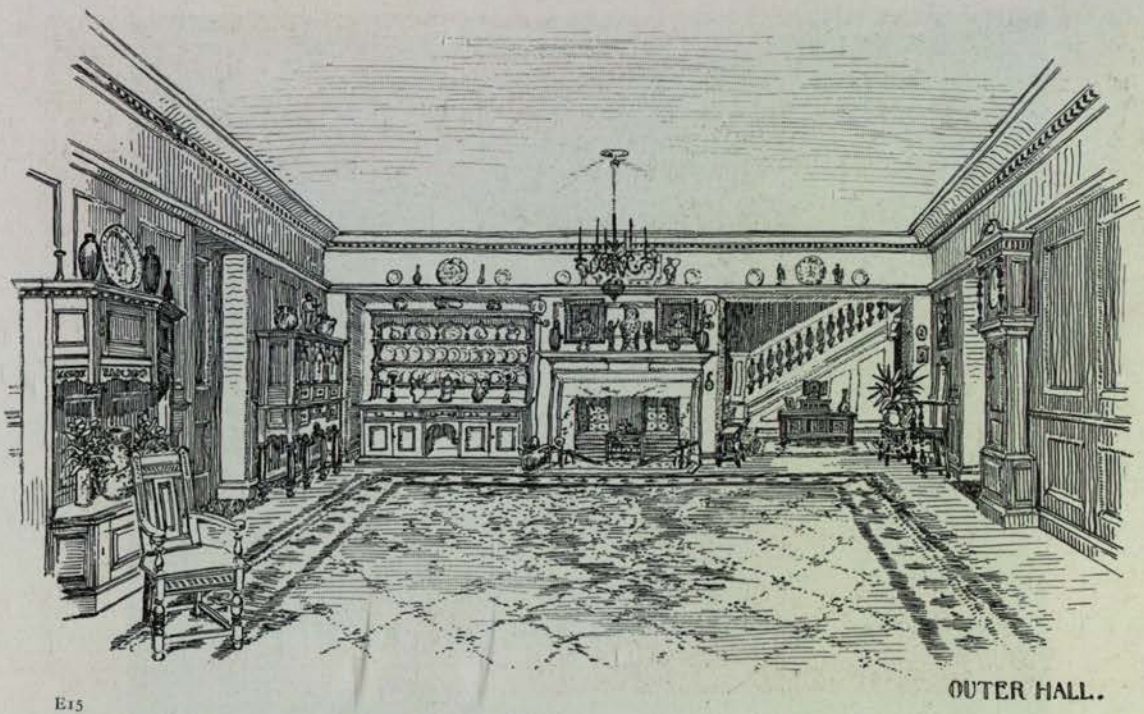
THE LEYS, ELSTREE, HERTFORDSHIRE

George Walton, Architect and Designer

E14

VIEW OF THE LOWER ENTRANCE HALL AT JARDINE HALL, DUMFRIESSHIRE, THE FOUR COLUMNS ARE OF CAMPAN MELANGE MARBLE WITH BLACK BASES AND CAPITALS. THE FLOOR IS OF BLACK AND WHITE MARBLE AND THE WALLS ARE PAINTED

E. J. May, Architect



E15

THE OUTER HALL AT No. 2, WEST DRIVE, STREATHAM PARK, LONDON. MATERIALS: PLASTER CEILING, THE PANELLING OF PINE AND A PAINTED FRIEZE

Leonard Stokes, Architect

E 16

INTERIOR OF THE GREAT HALL, AT WELBURN HALL, KIRBYMOORSIDE, YORKSHIRE. THE MATERIALS ARE OAK AND A CREAMY GRIT-STONE FOR THE PILLARS AND THE FIREPLACE

Walter H. Brierley, Architect

E17

VIEW OF THE HALL AT WELDERS — THE STAIRCASE AND PANELLING OF OAK

Mervyn Macartney, Architect

18

VIEW OF THE HALL AT SOHAM HOUSE, NEWMARKET. — REPRODUCED FROM A PHOTOGRAPH

C. J. Harold Cooper, Architect

E19
THE HALL AND STAIRCASE IN A HOUSE AT BURY IN SUSSEX

Charles Spooner, Architect

E20
THE HALL AT PARKWOOD, HENLEY-ON-THAMES. THE PROPERTY OF J. S. HENRY, ESQ.

William Flockhart, Architect

VIEW OF THE HALL AT NEW PLACE, HASLEMERE, THE HOME OF A. M. S. METHUEN, ESQ. MATERIALS: OAK AND WHITE PLASTER-WORK, THE FIREPLACE OF PORTLAND STONE AND COPPER, THE CARPET HAND-WOVEN AND GREY-GREEN IN COLOUR

E21

C. F. A. Voysey, Architect

The Home and its Furniture

By Charles Spooner, Architect

URING the last few years there has been a very large growth in the admiration for old furniture and in the desire to collect it. The admiration is widespread, and often uncritical. Fashion, no doubt, and the hope of picking up a valuable thing for a small sum of money, have had a great deal to do with it, but, nevertheless, there is a real desire on the part of many people to buy beautiful things for their daily use, and one is not surprised to find such people turning to old work. It is indeed difficult at the present time to buy a piece of modern furniture with which it would be pleasant to live. The art of furniture making, like many a craft to-day, is in a depressed condition. It is being carried on by very few people, and there is, as yet, but a small demand for it. The great bulk of furniture made at the present time is entirely without art, and as long as it is made under the present conditions it will remain so. The men engaged in the manufacture are to a large extent underpaid and over-driven, and a considerable number have received no proper training; others work in places where only two or three special kinds of furniture are made, and so they do not learn how to make anything except the particular things they are used to. Besides this, the craftsmanship is very much sub-divided, and that lowers the price at the expense, not only of the craft itself, but also of the character of the men employed, by taking away a man's responsibility, by narrowing his ambitions and turning his labour into an unrelieved drudgery. The construction of the work is very often shamefully scamped, many defects being left for the polisher to hide. A good deal of ingenuity is misspent this way, and in "faking" up poor wood to look well in the showroom. What happens afterwards is the purchaser's affair.

These slipshod methods are quite modern. Even as recently as fifty years ago the average furniture, although ugly, was fairly well put together. It is instructive to look back at the methods of our forefathers. We shall find them working under very different conditions, and with a feeling of responsibility different from that which is common to-day unfortunately. How far back are we to look? Furniture has been used by men since the dawn of civilization. There are some pieces of Egyptian furniture to be seen in the British Museum about five thousand years old, and very interesting they are. They show us that the idea of a chair, for instance, has not changed much—the form is similar to that in common use to-day, the same joints as ours are used, and they formed the seats with rushes in the way with which we are all familiar. It would be interesting, no doubt, to follow up the history of furniture from those old Egyptian things down to our own times, but that is not the object of this book, and it would take a large volume to do it properly. The history of furniture runs side by side with the history of the people. To understand it, we ought really to read a great deal about the social and commercial conditions of the time in which the furniture was made, and to know the way in which the people lived, what was considered necessary in a house and what materials were available. The pieces of old furniture that remain enable us to picture, more or less vividly, the life of the people who made and used them, and to those who have eyes to see, the work tells to some extent what manner of man the craftsman was who made it. We find many of his moods and feelings unconsciously recorded.

The arts of peace were rendered impossible throughout Western Europe by the inroads of savage northmen, who overthrew the Roman Empire, and for centuries life and property were very insecure. When at last these savage people were tamed, and law and order began to be restored, the arts had to begin for the most part over again. From this time growth is continuous. The character of the work of one age melts into that of the next, and although the style of certain periods is

very marked, the change from one style to another is gradual. The greatest and most sudden change of all occurred during the Renaissance period. We can see one general character in all the work made before, and another in the work of all the time after until about the middle of the nineteenth century. Before the sixteenth century oak was used very much more largely than other woods in the North of Europe; and this, of course, had a great influence on the construction and design of furniture. Oak is a wood with strong characteristics and of a stubborn nature. Craftsmanship at first was rough and heavy—wood was plentiful, but labour was scarce, and tools were primitive; and thus it was more economical to use the wood in large pieces than to cut it up small. Moreover, life was rough and not as yet very secure. Not much furniture was required: chests and cupboards were the chief things and they were immensely strong and fixed, or so heavy as to be practically immovable. The table consisted of boards laid on trestles, and benches or forms were used to sit on.

Most rooms in the Middle Ages had a chest, which served to keep things in, and also as a seat, or table. As time went on it was decorated with carving and painting, and it is not uncommon to find the lid inlaid to form a chess-board.

Backs and arms were sometimes added, and so the thing grew into a settle.

At first chairs were used not so much for comfort as for dignity. The principal person sat on a chair and the rest on benches or on the floor.

The cupboard developed along with the chest. The forms of both chest and cupboard changed very little, they varied, of course, in size and proportion; but the general shape and construction remained almost the same for a long time.

As the furniture makers found out more about their material, and got better tools, they naturally became better craftsmen, and by the twelfth century we find them making very nice things, and they improved more and more during the next two centuries. But there is very little left, even of Church furniture. Whether very little was made or whether it has been destroyed I do not

know. Of course, we know that there were constant wars all over Europe, and although the craftsmen drew together in guilds in the towns and fought bravely for their freedom, it was not till the middle of the fourteenth century that there was much security for life and property. Then, during the fourteenth and fifteenth centuries, some of the most beautiful of all furniture was made. There is a small sideboard or cabinet in South Kensington Museum, No. 602, Northern French work of the end of the fifteenth century, and it is, I think, one of the most beautiful things I have seen. It has two doors with a fixed narrow panel between them, and once it had a drawer below the cupboards. It is extremely well proportioned and richly carved and moulded. The doors are hung with strap hinges of iron, most daintily made and ornamented with pierced work through which one sees red leather. Unfortunately, it has been badly used, and is a good deal damaged, but even in its ruin it is a proof of the high standard of taste and workmanship common at the time in which it was made.

The walls of the room in which it stood were probably covered with oak panelling, and very likely a table, one or two chairs, benches, and a large chest completed its furniture. I think the perfect proportions of this cabinet, the fitness of the design for its purpose and for the material, and also its simple unaffected form and arrangement, are the chief reasons why it is so beautiful. Indeed, it would be a delightful piece of furniture even if it were unornamented. But the ornament is just what it should be, simply so much added beauty and interest. The carver was a man of fancy, and on the narrow middle panel he has put a figure, I should think S. Michael fighting the great dragon, but it is much damaged. The doors and ends are decorated with an exquisite design of tracery and leaves, and last, but by no means least, there is the spirited artistic cutting of the ornament, including the mouldings. I would refer those who care to know the conditions under which such work was made, to the delightful description of a mediæval workshop in chapter xxvi. of Mr. George Jack's book on wood carving (John Hogg, 1903). Under some such conditions only can work of this character be produced.

The Home and its Furniture

The great upheaval caused by the revival of classical learning, the Reformation in the sixteenth century, and the accompanying increase in commerce, changed the character of building and furniture in a very marked way. It must never be forgotten that the art of furniture making is part of the art of architecture. The study of classical literature made people wish to go back to the fashion of building of the old Greeks and Romans—a great mistake as far as art was concerned. The corruption and exclusiveness of the craft guilds caused their suppression, to the great loss of the artistic crafts. But the increase in wealth among all classes gave rise to a desire for more comfort, and consequently to a great demand for furniture; and in spite of the absurd idea of reproducing classical art some surprisingly beautiful furniture was made. Chairs were brought into general use, and the number of different pieces of furniture was increased. The chest became the chest of drawers, and the dresser was gradually turned into the sideboard. Writing desks and cabinets, folding-tables and small tables became common. Oak, chestnut, walnut and pine were the favourite woods before the eighteenth century, but oak was used more largely than the others. When mahogany was first brought into this country it was thought to be too hard, but as soon as its fine qualities were perceived the furniture makers found out how to work it, and it quickly took the first rank among woods. Besides having a texture that calls for finish and refinement of detail, and being very strong, it turns a beautiful warm brown colour with time, and the best has a fine rich figure. It is perhaps the most trustworthy of all woods. It does not warp, twist, or crack with changes of temperature as much as some other woods do, and it can be handled without a great deal of waste. Chippendale was one of the first to use mahogany, and his genius soon showed him how to employ the beautiful new wood and to make the most of it. He first and Sheraton after him developed a style of design quite their own, and perfectly suited to mahogany, which they used largely, and which certainly influenced them a great deal. They both learned much

from contemporary French work in the way of refinement and finish, and although they were both guilty of some absurdities and extravagances, an instinctive good taste and sense of proportion made them restrain the exaggerated curvature to be seen in the French furniture of the time. The art of furniture making seemed to die with the eighteenth century; some of the traditions lingered on into the nineteenth century, but the first great exhibition was perhaps the final stroke that completely killed it.

In the meantime there has been a tremendous economic change. The development of the factory system with its machinery has quite altered our craft-methods. There have been many revivals of styles, but all these efforts have failed to produce an art which can be compared for a moment with the work they have attempted to revive. It is obvious that no one who could do work as artistic as the old would be content merely to copy. He would want to try to express his own ideas of beauty. The man who copies must be kept from any such attempt: he must do what is set before him up to a certain standard of mechanical excellence, and not have many ideas of his own, or, as I say, he will cease to be a good copyist. He has, no doubt, to learn certain styles, i.e., certain shapes and groupings; and he repeats them again and again, quite mechanically, and not with a transforming tact. Therefore the demand for work in any past style means the elimination of artistic expression. On the other hand, striving after new effects, and after what may pass for originality, often ends in affectation. There appear to be a limited number of forms, all of which have been discovered long ago. But just as the workers of each past age have used their forms in their own way to express their own sense of beauty, so must we, and we must get our new effects by new arrangements and groupings modified by certain conditions, chief among which is the nature of the material used. In spite of certain similarities, there is a great diversity of character in the different kinds of wood. A good design will accept and express the particular character of the wood employed. Other very important

conditions are fitness for the use of the thing, whatever it may be, and fitness for its position; then there is sound construction. This should not be unduly hidden, and it should regulate the arrangement and the forms which are proper to the nature of the wood.

Wood is a very troublesome material to use. Differences of temperature and climate make it swell and shrink or twist, however well it may have been seasoned, and the furniture maker has to find out how to overcome these difficulties in constructing his work. It is obviously very difficult, if not impossible, for any one to design furniture well who has not a first-hand knowledge of this difficult and stubborn material, and such knowledge cannot be picked up outside the workshop. Modern methods have separated the designer and the craftsman, so that they seldom meet and are apt to scorn each other. The ideal would be for each man to design and make his own work, but if that is not possible, it is necessary for the designer to have a thorough knowledge of the craft, and to be in touch and sympathy with the craftsman, and also for the craftsman to appreciate good design and to labour under such conditions as will allow him freedom to do himself justice, and to take interest in his craft. The design for a piece of furniture is not complete until the piece of furniture is finished. The illustrations that follow are of work which has been done under some such conditions. The old work speaks for itself, and most people will be ready to give due appreciation. But if the art of furniture making is not to die out, admiration for old things must not blind us to the beauty and interest of the new. I am afraid that we shall not find either quality in most new furniture, and I have tried to suggest some of the reasons why. Happily, however, a small amount of really good furniture is now being turned out by men who are trying to make conditions under which it is possible to be thorough; and some of this work is shown in the illustrations.

Up till now competition has been confined to lowering prices, quite regardless of consequences, and this has gone

to such lengths that it is now possible to buy a whole suite of dining-room furniture for a trifle more than it would cost to make a very plain dining-table properly. It is obviously impossible for better work to enter into such competition, and we must be prepared to pay a good deal more money for each piece. I cannot, of course, enter into the question of prices, but what I have just stated will indicate the sort of proportion in cost between furniture which will bear comparison with the old, and that being offered for sale in the ordinary way of trade. It is time for the older sort of competition to be revived, so that each may try to do the best and most beautiful work, and not merely the cheapest. In the end, of course, the responsibility rests with the buyer. If he remains satisfied with the poor design, the bad workmanship, the art of making furniture will be crushed out.

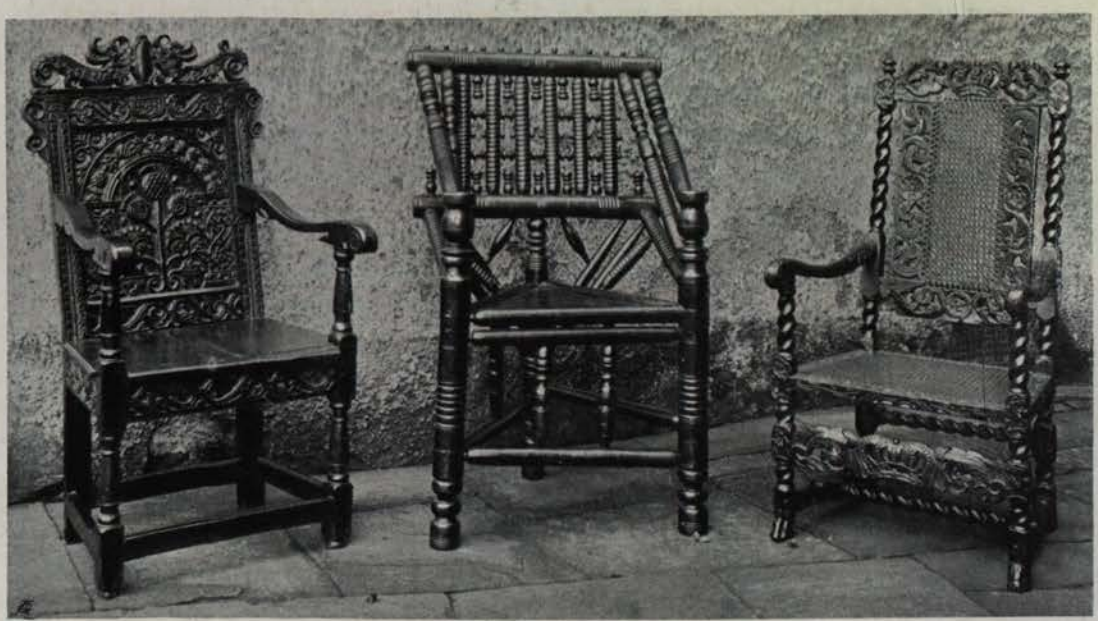
It is often said that it is impossible for people with small incomes to pay for good work. No doubt it is not easy, and the only way out of the difficulty is to be satisfied with very few and very simple things, made of inexpensive material, and to buy these gradually, perhaps one thing at a time—taking care that they are thoroughly good of their kind. There is no doubt that our forefathers had no more money to spend than we have, and yet they managed to buy good furniture at prices which might now be called prohibitive. And the fact that these same things are still good and useful proves that such was true economy. It is sometimes said that old furniture and new give a patchy effect to a room. I think that depends upon the individual things. If both old and new are good they will harmonize and look well together. The interesting thing is to see the individuality of the owner. Morris' rule is the best guide I know, " Have nothing in your house that you do not know to be useful, or believe to be beautiful."

C. Spooner

F1

OLD-ENGLISH ARM-CHAIRS — PERIODS OF CHARLES I. AND CHARLES II.

Collection of James Orrock R.I



F2

ARM-CHAIR, TUDOR STYLE BUT MADE IN 1633 — PRE-ELIZABETHAN CHAIR — CHARLES THE FIRST ARM-CHAIR

Collection of Sir Thomas Crawley-Boevey

F3

QUEEN ANNE CORNER-CHAIR QUEEN ANNE CHAIR HEPPLEWHITE CHAIR IN MAHOGANY

Collection of James Orrock R.I.

F4

OLD-ENGLISH CHAIRS PERIOD OF CHARLES THE FIRST

Collection of James Orrock R.I.

F5
OLD-ENGLISH CHAIRS IN WALNUT — PERIOD OF QUEEN ANNE

Collection of James Orrock R.I.

F6
CHARLES II. CHAIR — CHARLES I. CHAIR — QUEEN ANNE CHAIR IN WALNUT

Collection of James Orrock R.I.

F7

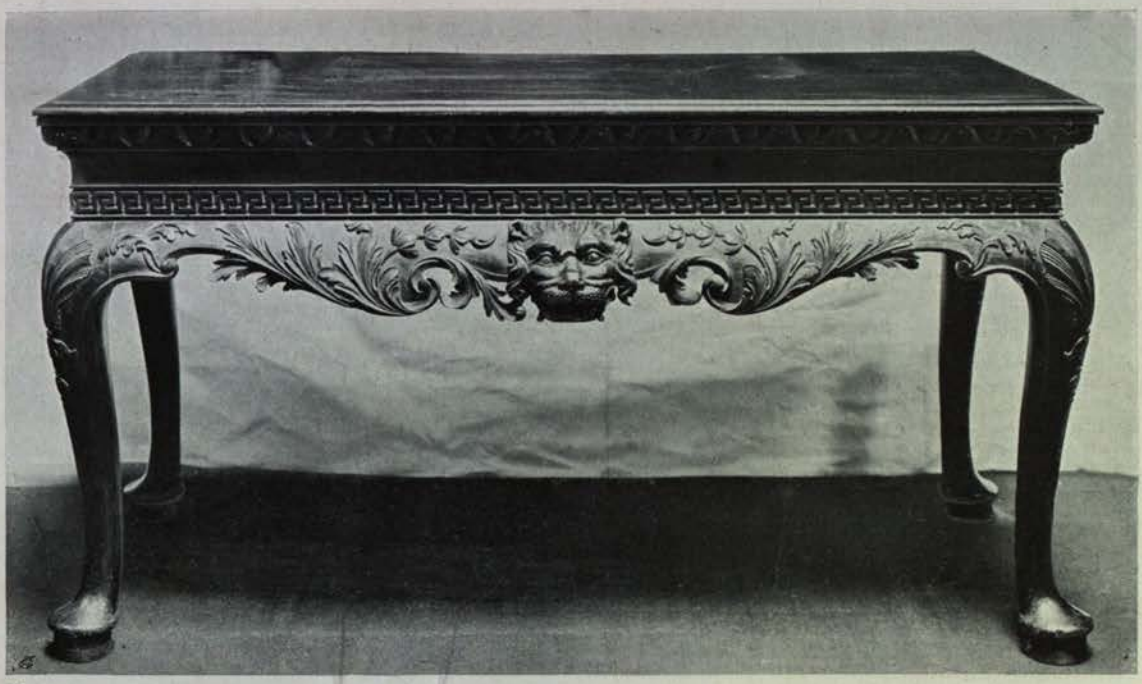
OLD-ENGLISH SETTEE IN WALNUT — PERIOD OF QUEEN ANNE

Collection of James Orrock R.I.

F8

OLD-ENGLISH SETTEE IN WALNUT — PERIOD OF QUEEN ANNE

Collection of James Orrock R.I.



F9
OLD-ENGLISH TABLE IN WALNUT — PERIOD OF QUEEN ANNE

Collection of James Orrock R.I.

F10
OLD-ENGLISH TABLE IN WALNUT — PERIOD OF QUEEN ANNE

Collection of James Orrock R.I.

F11

OLD-ENGLISH CHAIRS IN WALNUT

PERIOD OF QUEEN ANNE

Collection of James Orrock R.I.

F12

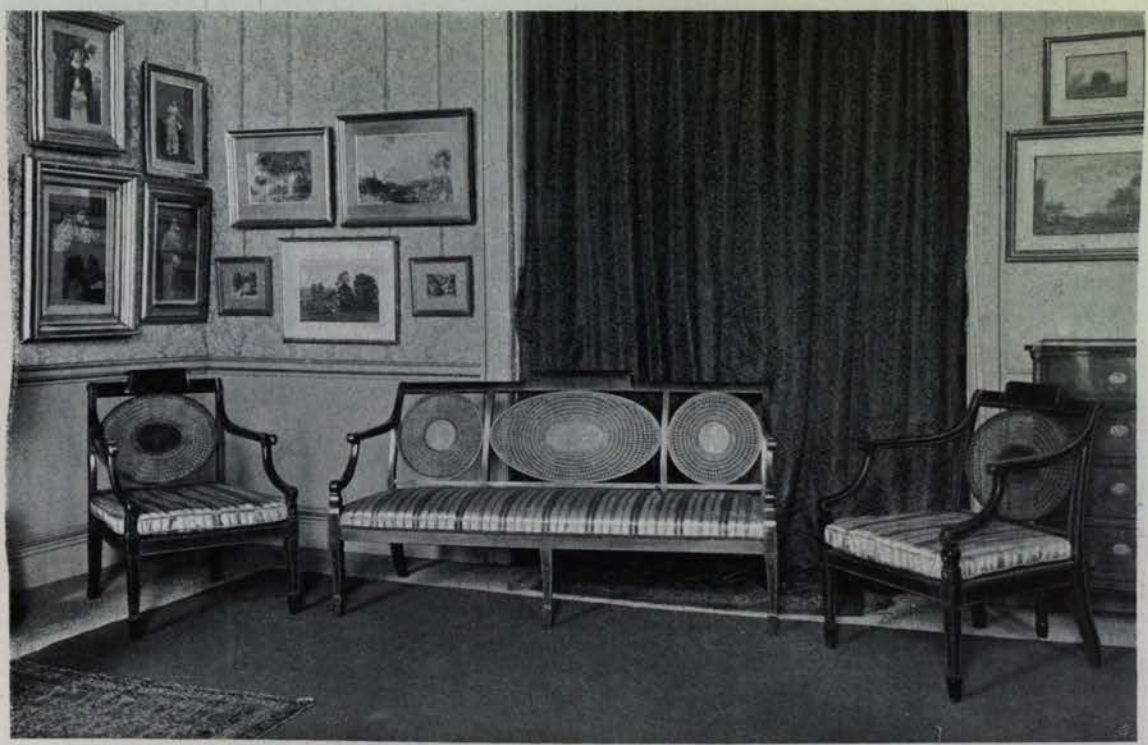
OLD-ENGLISH ARM-CHAIR (CHIPPENDALE) QUEEN ANNE TYPE

OLD-ENGLISH ARM-CHAIR IN MAHOGANY STYLE OF CHIPPENDALE

Collection of James Orrock R.I.

F13
OLD-ENGLISH SETTEE, "RIBBAND" STYLE BY THOMAS CHIPPENDALE

Collection of James Orrock R.I.



F14
OLD-ENGLISH SETTEE AND ARM CHAIRS BY THOMAS SHERATON

Collection of James Orrock R.I.

F15

OLD-ENGLISH CABINET IN MAHOGANY, BY THE BROTHERS ADAM, CONTAINING RARE PIECES OF NANKIN CHINA
THE ARM-CHAIR IS REPUTED TO HAVE BEEN MADE FOR WARREN HASTINGS

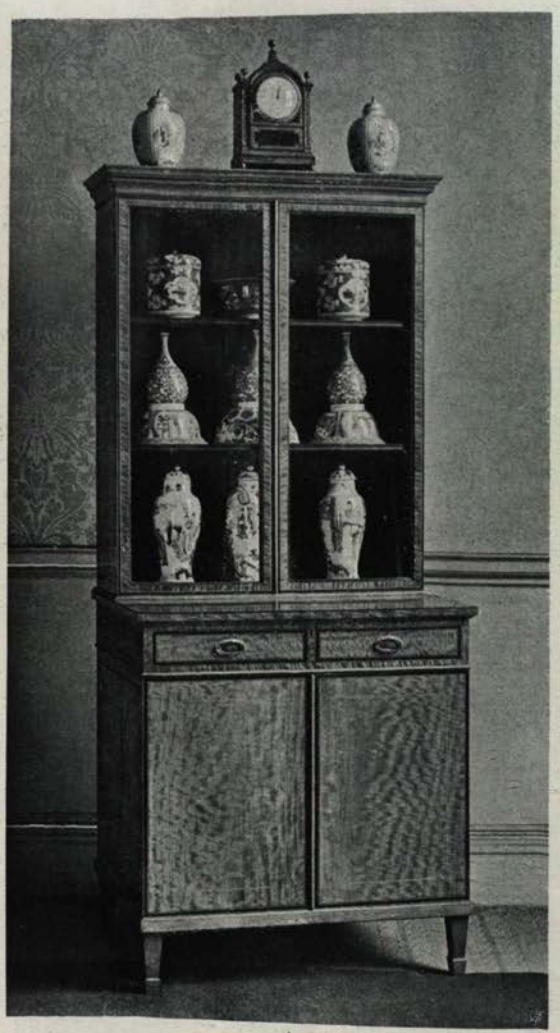
Collection of James Orrock R.I.

F16
OLD ENGLISH SETTEE GOLD AND WHITE BY PERGOLESE

F17
PERGOLESE CHAIR, GOLD AND WHITE

F18
OLD-ENGLISH SETTEE PERIOD OF THE QUEEN ANNE STYLE

F19
CHIPPENDALE ARM-CHAIR CHIPPENDALE CHAIR CHIPPENDALE CHAIR, QUEEN ANNE TYPE



F20
OLD-ENGLISH CABINET IN SATIN-WOOD, BY SHERATON, CONTAINING RARE NANKIN CHINA

F21
OLD-ENGLISH CABINET IN MAHOGANY, BY SHERATON, CONTAINING RARE NANKIN CHINA AND OLD NANKIN GINGER JARS, HAWTHORN PATTERN

Collection of James Orrock R.I.

F22
OLD-ENGLISH CABINET BY THOMAS SHERATON, IN HAIRWOOD, CONTAINING POWDER-BLUE CHINESE BOTTLES AND VASES

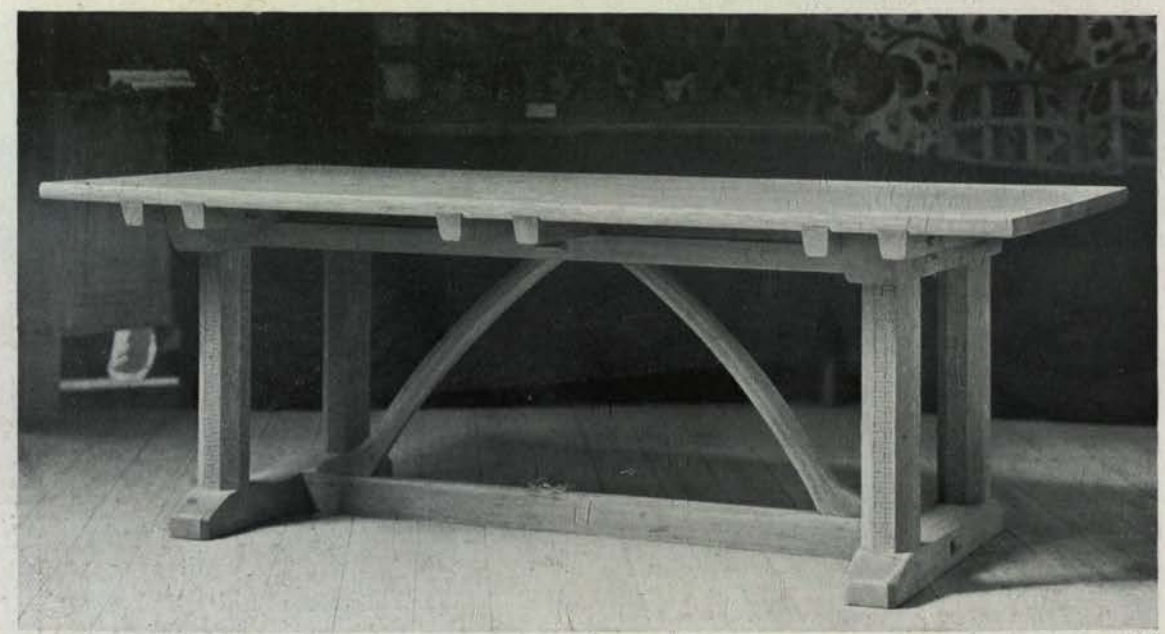
F23
OLD-ENGLISH HAIRWOOD CABINET FOR BOOKS BY THOMAS SHERATON, WITH SIDE DRAWERS, AND POWDER-BLUE BOTTLES AND A FAMOUS GINGER JAR

Collection of James Orrock R.I.

F24
OLD-ENGLISH CHAIR PERIOD OF QUEEN ANNE

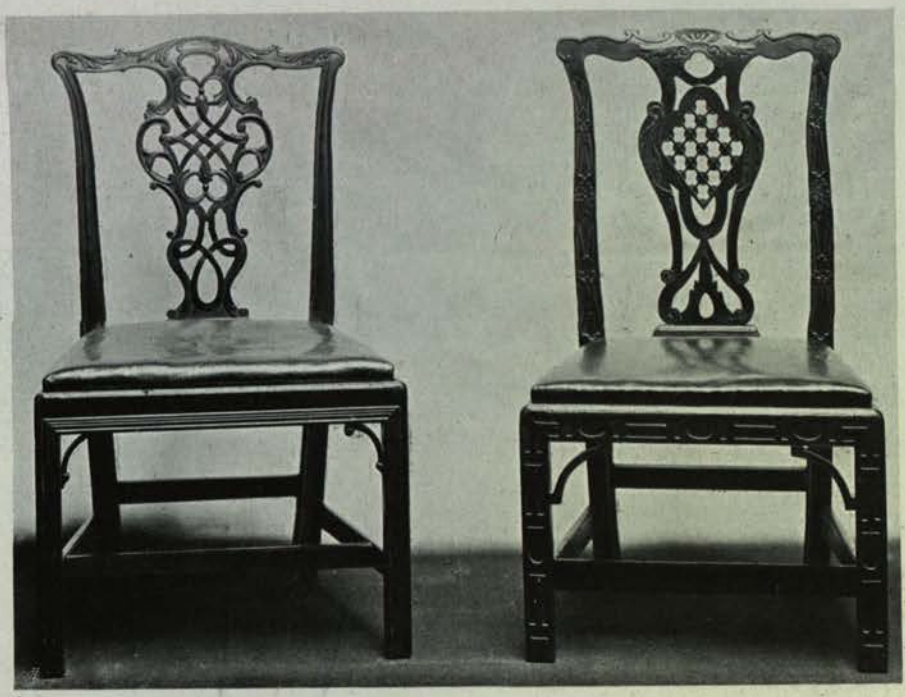
F25
"RIBBAND-BACK CHAIR BY CHIPPENDALE

Collection of James Orrock, R I



F26
MODERN ENGLISH DINING-TABLE OF OAK, THE LEGS DECORATED WITH CHIP CARVING ON FOUR SIDES OF THE OCTAGON. THE TOP CAN BE MOVED OFF THE WOODEN PEGS

Ernest Gimson, Designer



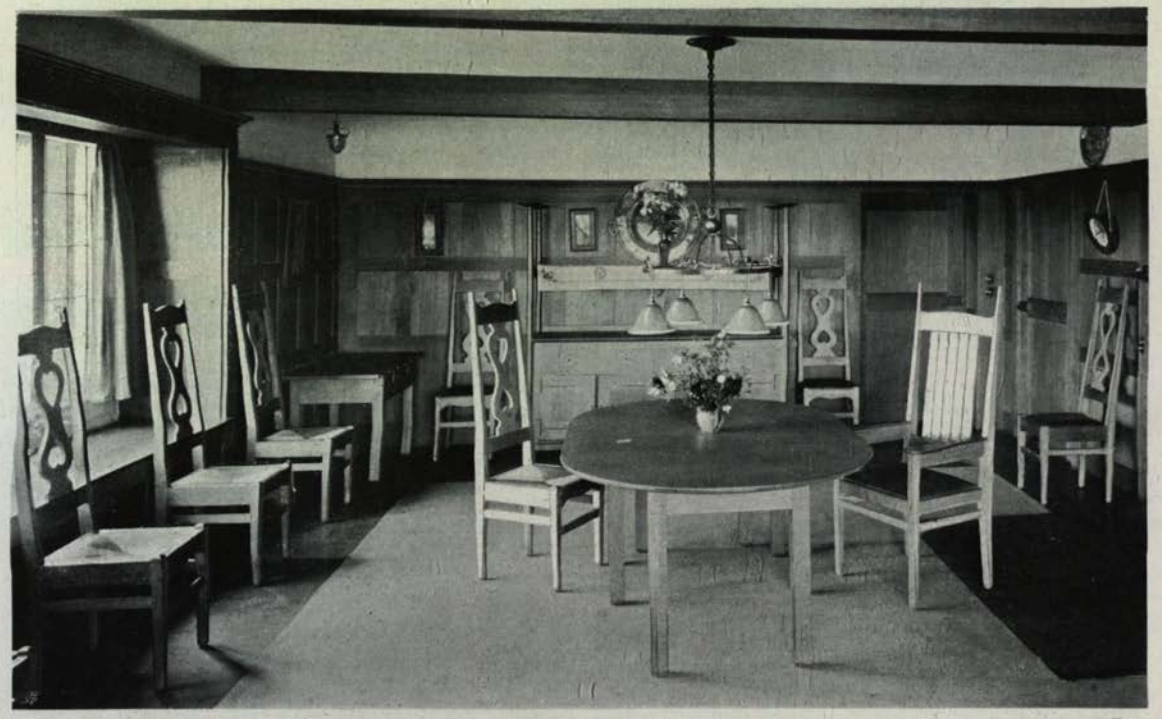
F 27
OLD-ENGLISH CHAIRS IN MAHOGANY BY THOMAS CHIPPENDALE
Collection of James Orrock R.I.

F28
MODERN ENGLISH CHAIRS IN MAHOGANY INLAID WITH EBONY MADE BY MESSRS. NORMAN & STACEY
Frank Brangwyn A.R.A., Designer

F29

MODERN DINING TABLE IN MAHOGANY MADE BY MESSRS. NORMAN & STACEY

Frank Brangwyn A.R.A., Designer



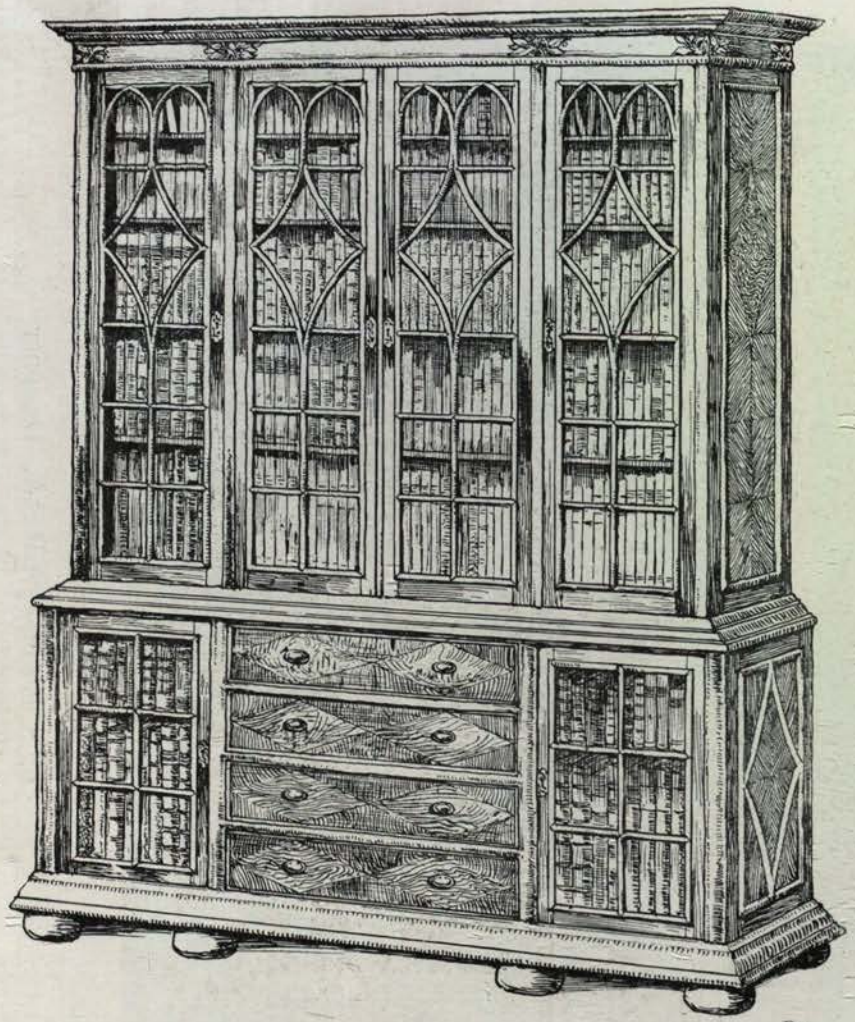
F30

MODERN DINING-ROOM PANELLED WITH PLAIN OAK, UNSTAINED AND UNPOLISHED, THE FURNITURE OF OAK

C. F. A. Voysey, Architect and Designer

F31
OAK CRADLE THE JOINERY BY J. JOE THE CARVING BY W. & A. CLOW

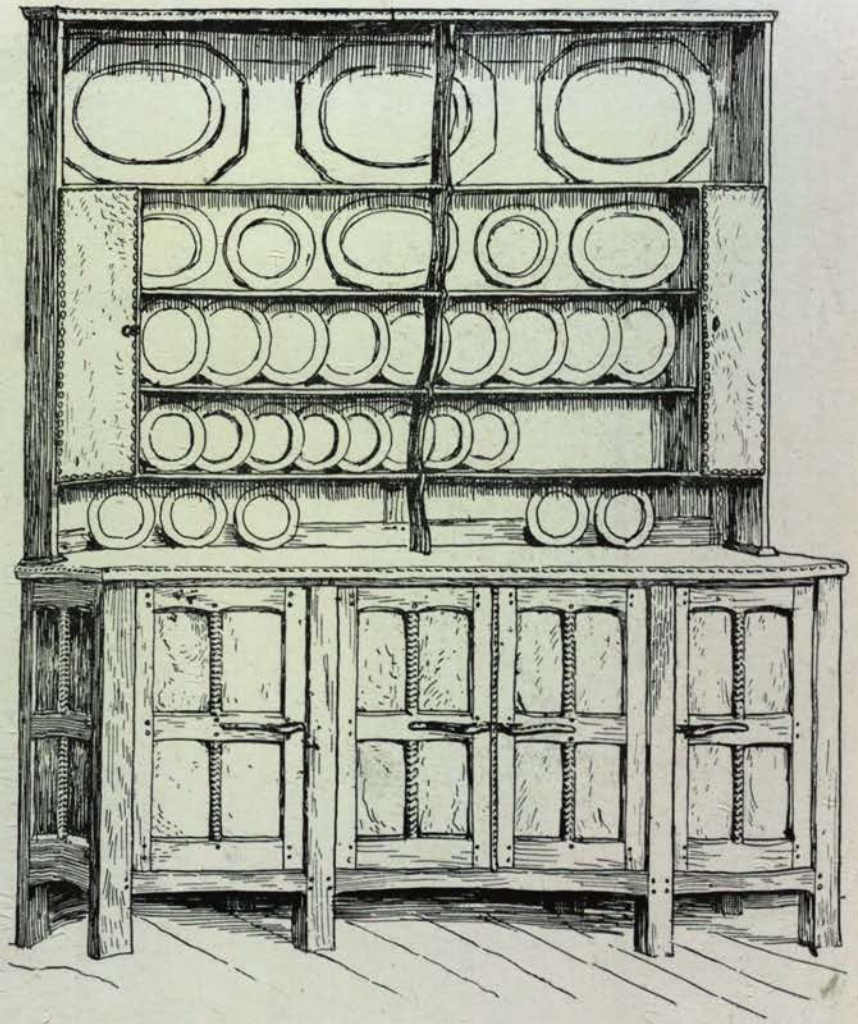
R. S. Lorimer A.R.S.A., Designer



F32

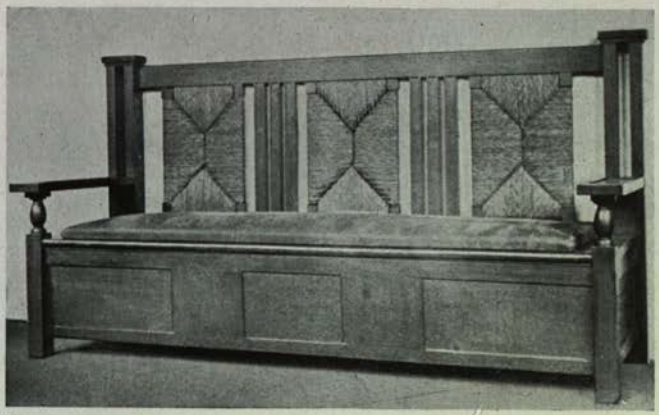
MODERN ENGLISH BOOKCASE OF SPANISH MAHOGANY

Charles Spooner, Designer and Craftsman



MODERN ENGLISH DRESSER IN OAK

F33



F34
SEAT FOR A BILLIARD-ROOM AS CARRIED OUT BY MESSRS. THURSTON & CO.

Frank Brangwyn A.R.A., Designer

F35
MODERN CHAIRS IN MAHOGANY IN STYLES OF THE EIGHTEENTH CENTURY

Robert Christie, Cabinet Maker and Chair-Maker

F36

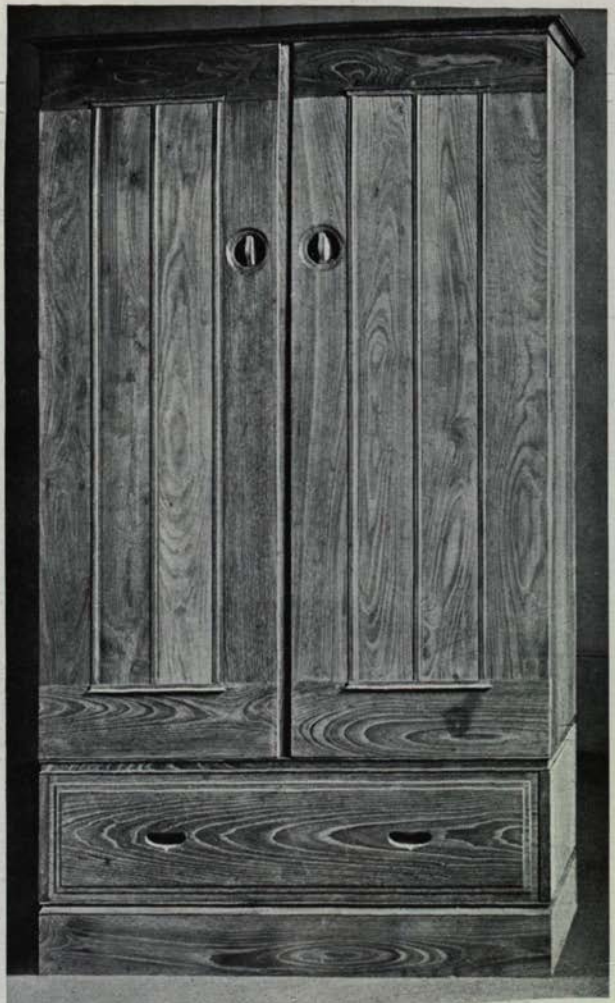
WRITING CABINET BORDERED WITH EBONY AND VENEERED WITH BURR ELM

Ernest Gimson, Designer

F37

MODERN DRESSER IN ELMWOOD ENRICHED WITH A HUNTING SCENE OF INLAID WORK

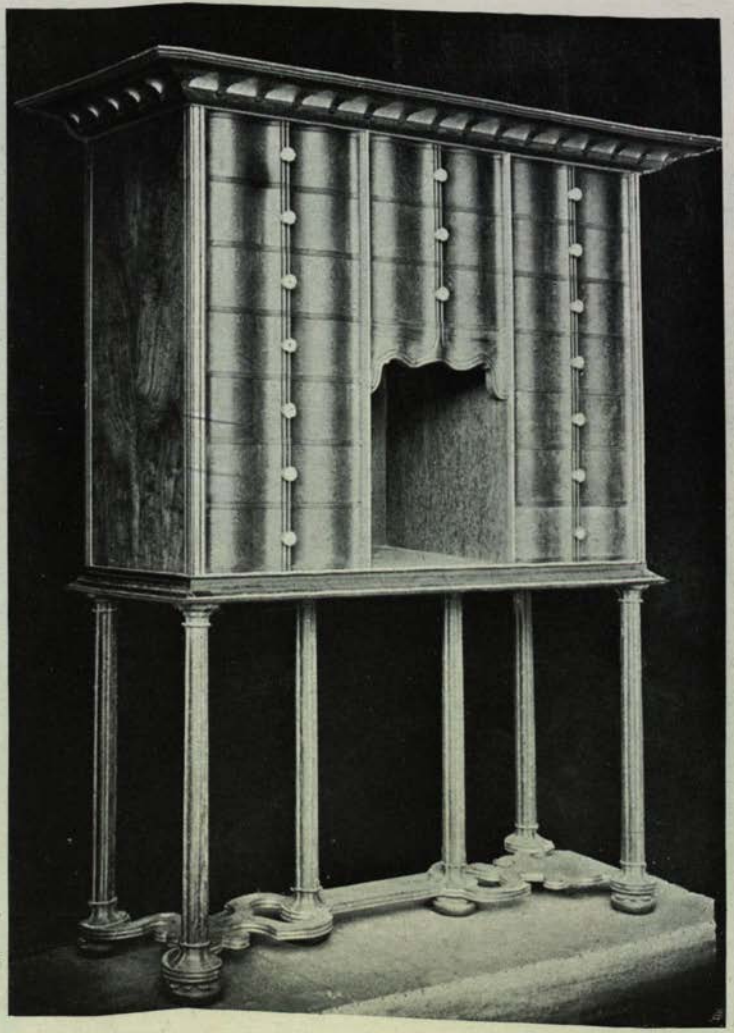
R. S. Lorimer A.R.S.A., Designer



F38

MODERN WARDROBE IN CHESTNUT, MADE BY MESSRS. HEAL & SON

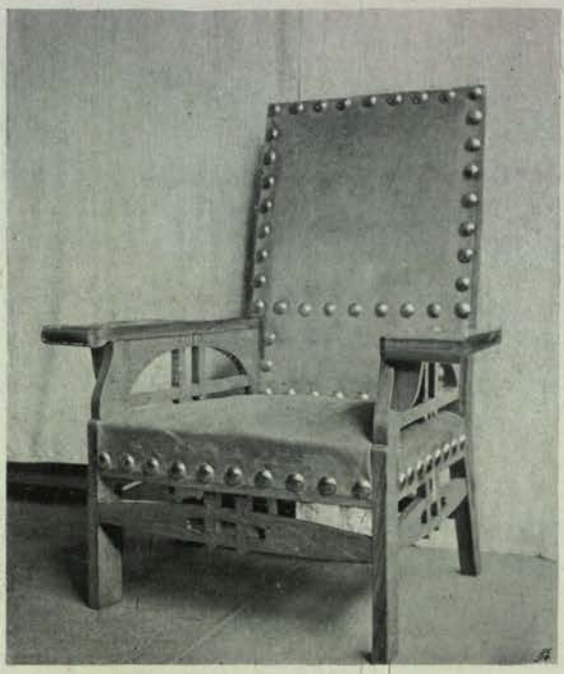
Ambrose Heal, Jun., Designer



F39

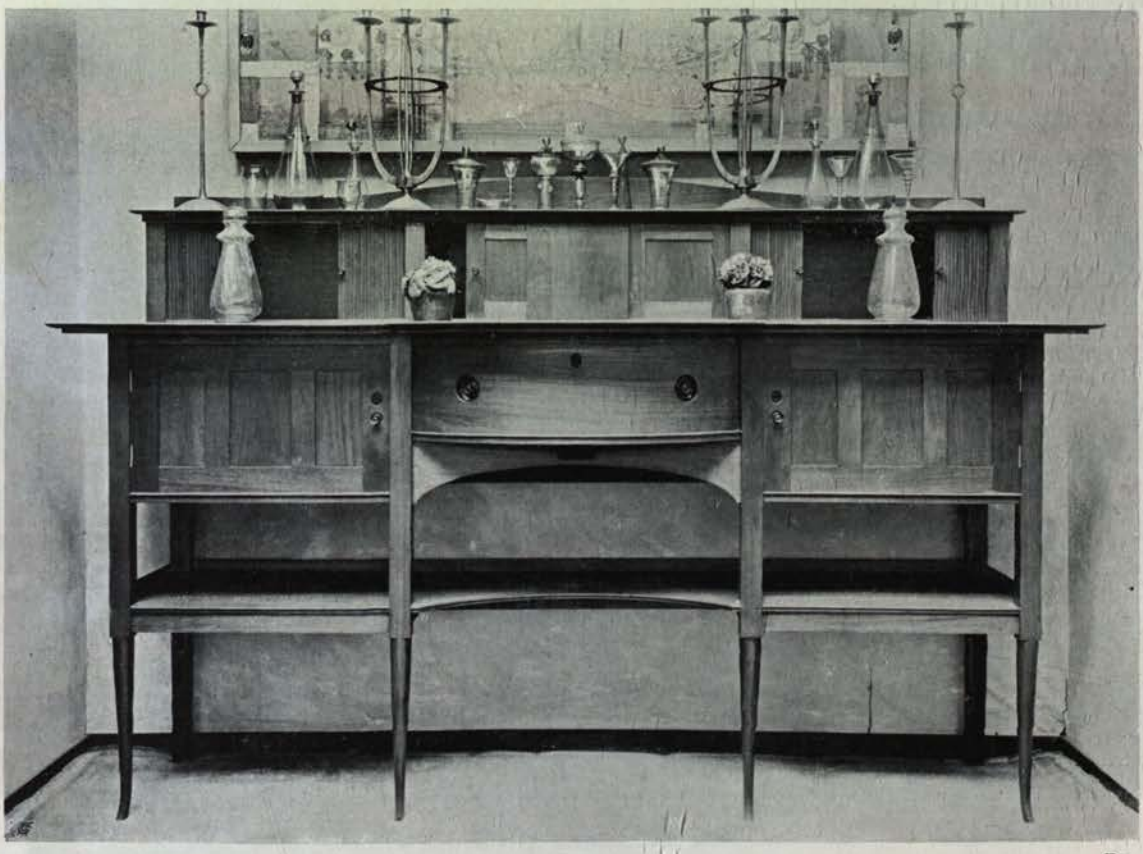
MODERN CABINET WITH DRAWERS, MADE OF UNPOLISHED TEAK WOOD

Mervyn Macartney, Designer



F40
MODERN ARM-CHAIR IN ENGLISH OAK AND PIGSKIN

J. S. Henry, Cabinet Maker



F41
MODERN SIDEBOARD IN ENGLISH WALNUT

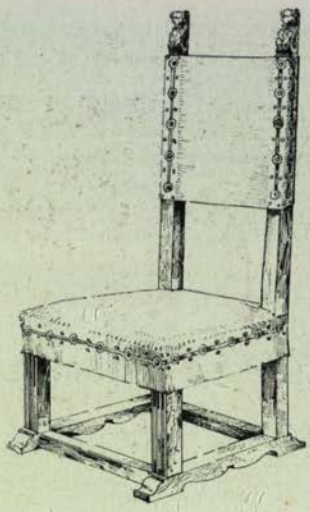
George Walton, Designer

F42
DINING-ROOM TABLE IN ENGLISH OAK

Sydney Barnsley, Designer and Craftsman

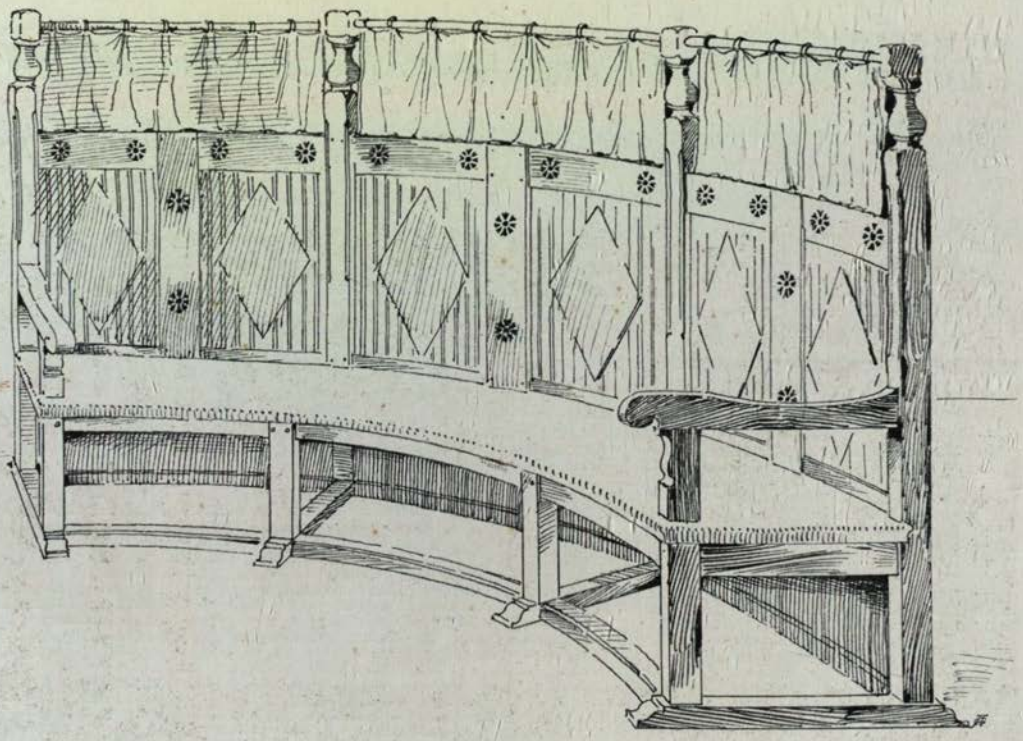
F43
A COTTAGE IN SOMERSETSHIRE VIEW OF THE PARLOUR

Charles Spooner, Architect



F44
HALL CHAIR IN OAK AND PIGSKIN

C. J. Harold Cooper, Designer



F45
SETTLE OF ENGLISH OAK FOR A HALL OR ENTRANCE HALL

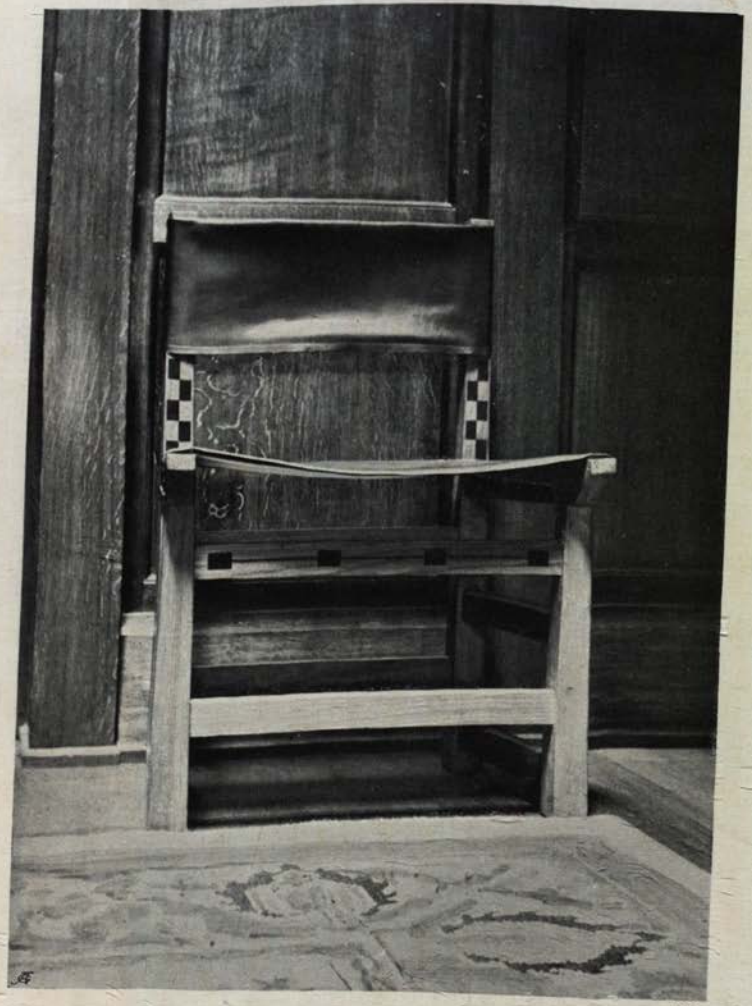
C. J. Harold Cooper, Architect and Designer

F46
SIDE TABLE FOR A DINING-ROOM. MADE OF OAK INLAID WITH EBONY AND PEWTER

Ambrose Heal, Jun., Designer

F47
MODERN SIDEBOARD IN MAHOGANY IN THE STYLE OF SHERATON

Robert Christie, Cabinet Maker



F48

MODERN CHAIR IN BIRCH WOOD ENRICHED WITH AN INLAY OF EBONY

F49

MODERN CHAIR IN BIRCH WOOD STAINED BLACK, WITH A CANE SEAT AND BACK

George Walton, Designer

The Home and its Decorative Essentials

By John Cash, Architect

EVERY year now sees a gradual rise in the tide of hope and promise for those who are interested or engaged in the design of houses and their fittings. It is becoming accepted as an article of faith, if not a dictate of commonsense, that the finishing and furnishing of the home must be considered with the house itself, not in the scrappy fashion which has so long prevailed in the indiscriminate throwing together of odds and ends without anything in common, a companionship of incompatibles. Only an artist knows when to stay his hand, to be aware that more will spoil rather than improve, and that showy elaboration is waste of material and labour. There is still too much hustling in art as in other phases of modern life; changing fashions still too often sway the mind, not only in neckties and bonnets, but in the larger essentials of the home.

With modern machinery and commercial methods prevailing, a quick return to more stable character may for some time yet be out of the range of possibility. The bamboo period still has a career. There was a time, long since passed, when the home furnishing—a serious matter—received careful consideration, when renewal with each spring cleaning was not thought of, when household gods had stately dignity, and were made for the niche into which they were placed and for no other. More of solid strength than comfort they had doubtlessly, reflecting the character of the age when squire and yeoman sought little repose between field and bed. From then till now much water has flowed under the bridge, manners and customs have changed, and the designer is called upon to adapt himself to the newer ways.

But still, even to-day, the proper ordering of the home does not demand that all good old things must be dated and relegated to musty museums, nor, on the other hand, must we be elbowed and crushed by antiquities which in no way lend themselves to our needs. There is room for the best of both kinds, modern and ancestral. Sheraton, Chippendale, Hepplewhite and a host of forgotten masters may bring an added charm to our best efforts without suppressing the budding modern genius. Have a care however; those old friends of black oak or lustrous mahogany may not agree well with modern clean-cut specimens of constructive simplicity, simplicity obtained many a time by much hidden elaboration of means. Everyone now admits that we are gainers by close study of the old work; and since the great battle of the styles is now ended in a draw honourable to the veterans of both armies, the admission is made without reserve.

When we now look at any piece of architecture, external or internal, our first thought is not of the school to which it must be accredited; we do not say "Gothic, bah!" or "classic, ah!" but rather "Has it an air of completeness, repose, fitness; is there anything which were better extracted or is there need of anything to fill out the meaning. Is there any garish or crude colour effect, any staring, self-asserting pattern, any incongruity of line or form, or is all so tempered that the first and lasting impression is of the ample fulfilment of a purpose well defined and discriminating." Should there be distracting elements style will not help us to forget and forgive; at best we assume an air of indifference and seek oblivion.

The essence of all good work, then, must be harmony in form and colour, in the whole and in every detail; a counsel of perfection perhaps, unattainable it may be, but none the less sought after.

Who, at some time or other, has not been horrified by furniture or decoration quite out of scale with the room, claiming an amount of attention to which, possibly, its intrinsic merits give it title, but to the utter ruin of the total conception. Even if it be of the best, the crowning work of some great master, yet must we lift it into more congenial surroundings before its

polished panels of precious wood and the delicate lines of its inlay can fitly appeal to our senses and understanding. It demands instant apology for our ignorance and for our want of respect to its master.

Some of the trouble is due to that straining for mere originality which has its rise in the rebellion against stodgy indifference, and so the bottled up energy of youthful genius, in sheer despitefulness, builds the pyramid on its point and makes a hash of the classics; then, having shocked orthodoxy by irreligious freedom, settles down to make the best of both the new and the old worlds of art. The sketch book should be with us always, but there is no longer need for any slavish reproduction. We joyfully recognise that heritage of beauty which still remains in our old English homes, and cast them not aside in new-born pride on escape from parental leading strings.

Merely to catalogue the more meritorious works of some of our modern designers would be to exceed limits of space, and the accompanying illustrations tell much that cannot be written. A few words on some of the details of decorative essentials must suffice. The fireplace, perhaps, comes first in importance. Always a centre of attraction in our climate, it is really wonderful that it could ever have sunk to such degraded depths of commonplace utility as was the case only a few years ago, when the railway arch appeared to be the model for its form. Now designers of the first rank have discovered, or, let us say, once more found, its possibilities — they were discovered long ago. It is easy to-day to find a fireplace and its equipment which shall suit their primary purpose and be good to look upon. It is no longer a cast-iron thing with blocks of marble to back it up, but a unity of materials welded into one intention by skilful manipulation, a charming combination of wood, metals, tiles or marble properly selected and fittingly used.

What could be better than some of the arrangements of wrought iron, copper and tiles which have been recently produced, some quite simple, without ornament, depending entirely for their effect on direct constructional lines, unrelieved in any way except perhaps by a slightly curved hood, or some other

departure from severe regularity. Copper is being more and more used about the fireplace; some designers, indeed, have dared to cover almost the entire expanse of chimney breast with sheets of it, with here and there some relief by repoussé panels or spots of enamel, a solid, rich and entirely pleasing effect, with an air of permanence sufficient to satisfy the most exacting expectations. Properly treated in the first instance, copper gives the minimum of trouble in the important matter of cleaning; unlike brass, it does not demand high polish. Indeed, any further attention than the mere rubbing off of the dust is harmful to its most beautiful colour effects. Coal box, fireirons, curb and even hearth may be of the same material, to name only a few of the uses to which it admirably lends itself in the hands of a skilful worker. Of late years tiles have been vastly improved both in texture and in colour, thanks to an attempt on the part of manufacturers to return somewhat to the old manner of treating clay as clay, and not as a material to be compressed into a slab of mechanical smoothness, glazed with a glass-like surface and coloured in such a way that when fixed the effect is one of chequer-board regularity. Tiles may be obtained now which are really good examples of the potter's craft, having colours which indicate some sympathy for things about them and with an eye to the purpose for which they are intended.

How comfortable a retreat the fireplace may be is realized only by those who have whiled away an hour or two in some deeply recessed ingle, on a broad cushioned seat with high, restful sloping back, and close to hand a few shelves of books. Away from draughts, in pleasant gloom, the light falling from behind through some tiny window direct on the printed page, the fireplace is an encouragement to a sweet idleness that invigorates the mind and body for further effort. But this is the department of the moralist.

After the fireplace, coming next in importance among the decorative essentials is the bay window. Every bay window worthy the name is broad enough to hold either a fixed seat or with enough floor space to give plenty of room

LOVING CUP IN BEATEN SILVER ENRICHED WITH JEWELS AND ENAMELS. REPRODUCED FROM A COPYRIGHT DESIGN

Alexander Fisher, Designer and Craftsman

for easy chairs. No window can be counted a bay which is a passage to the garden or verandah. If there must be an exit from the room to the open air let it be by some other way, the bay is strictly for internal use, or its first intention is destroyed. Neither must it be too lofty nor too much encumbered with hangings and trappings, but light and airy, the sashes or casements easily opened, and the sill low if there is a pretty garden outside. Let glass and wood or stone be all well proportioned, and a bay window is the making of a good room.

Ceiling decoration is again being duly considered after a long period of utter neglect or absurd misuse. Probably after all the old lath and plaster method gives the widest scope for artistic treatment, and that the treatment may be artistic is clearly shown by the few modern artists who have made plaster their special study, reinstating it in the position which it occupied before the general decay of internal architecture. Plaster is no longer looked upon as a merely soulless stuff which may be easily spread over acres of surface to hide the skeleton beneath, and its ornamentation run off by the mile and stocked until called for. Unfortunately with plaster as with other essentials, cheap machine-made imitations flood the market, and the paperhanger is busy pasting up small scale replicas of noble specimens of plaster from Haddon Hall, Hatfield and other historic homes.

In smaller houses timber ceilings may be adopted at little expense and with the happiest results. Beams and floor joists of deal, cut by the saw to sections squarer than those of the ordinary commercial sizes, may well be left exposed instead of being covered by a plain field of flat plaster. If the timbers be left rough from the saw, the effect will be quite as good as the older treatment by axe and adz. By the time the roof is on they will have assumed a very pleasing soft tone of grey colour. Timber ceilings of this character may either be varnished or painted,—varnish which looks so hideously glossy on the smooth planed work of the carpenter bears quite another look upon the rough sawn surface. Where cost is not the first consideration, oak may take the place of the cheaper wood; with it more elaboration of detail is permissible in mouldings and carving.

Perhaps the walls more than any other feature of the house have been at the mercy of ill-advised experiments. What horrors have they not had to submit to? New wall-papers have been so cheap and plentiful. No spring cleaning is considered complete without a change of pattern and colour. Before the professor discovered the microbe which lives within the strata of wall coverings the character of the inhabitants for generations past might be read by carefully stripping off and studying layer by layer the superimposed records of progressive manufacture. Below the cabbage and convoluted cucumber pattern of the other day was the greeny-yellow wild gooseberry; a little deeper the Greek honeysuckle and Egyptian lotus; deeper still, the stripes and forget-me-nots; a little further and bunches of roses bloom. To-day there is no certainty, little trees with both sides alike, big trees rooted in the skirting to blossom in the frieze, Noah's arks and flattened specimens of winged creatures, lions rampant and fleur-de-lis, narrow stripes and broad stripes, all in colours without names. Last year's patterns, grown anti-quated, are thrown from the shelves to make way for the brand new goods of this season, until they can almost be identified by the names of the months. If we must hide our bad plaster with paper let it be as plain as possible, a simple, quiet tint with pattern just visible or none at all, a background for our pictures and not a useless attempt to make the walls more interesting than that which they shelter.

Why should good plaster be covered at all? One reasonable explanation is that we must obliterate the writing on the wall of the British workman, who would certainly pick up his tools should his sporting prophecies be denied so much of permanence as the new wall affords. But his pencillings may be washed off if we care to take the risk. We may then, if the plaster is good, coat the walls with a mixture of beeswax and turps, stained, if we so prefer, with some slight tint, but the stain must not be opaque or the result will be simply an effect of distemper or colour wash. Properly carried out, this method will give a slightly glazed surface, varying a little in depth of tone without being patchy, a surface easily cleaned and as easily

renewed. Should the plaster not be good enough for this treatment, there are other ways of covering the walls. Some of the colourings now sold as " washable distemper " or " water paint," are admirable and inexpensive, but their washability must not be counted a lasting virtue. There are also a great number of specially prepared canvases in many qualities of texture and tones of colour. They are easily hung, are lasting, and a fairly safe answer to the demand for annual change. Certainly in some the colours fade rather quickly, and moths must be guarded against.

With regard to pictures. Where the spirit of emulation is keen and the hanging of the Royal Academy too often taken for model, given an inch of unpictured surface and a postage stamp will be framed to fill the void. It is a portrait certainly, and as good as many another, but even that does not justify the overcrowding of walls with framed subjects. A few pictures well framed and carefully grouped, are far better as a decorative essential than a patch-work of pictures, even with valuable signatures appended. Pictures, we know, will accumulate pretty much as old boots and cast-off clothes. Some people find a way out of the difficulty through their poorer neighbours—or the public galleries.

The most modern of decorative essentials is the electric light fitting. In this as in other departments, conditions have changed too quickly to find us ready to meet them appropriately, so we have the old forms which served for candles, and later without much straining, for gas, still struggling against environment; they are heavy and appear almost conscious of it; we turn them upside down in the hope that they may gracefully support a tiny glow and we notice at once the loss of that dignity for which their prototypes were so much admired at Fontainbleau and Versailles; we modify and emasculate them, but all to no purpose; their development is without sponteneity and must in the natural order of things break down. Attempts have been made, not without success, to meet the difficulty in all sorts of metals, and of late in wood, a material which may be quite legitimately used for the purpose and which is capable of being wrought into forms in harmony with other features.

Of glass, china, earthenware, and silver, little that is new can be said; their uses remain practically unchanged, and they are ever ready to adapt themselves to modern forms in the hands of modern designers. What charms they have; the fascination of glittering cut-glass, the soft contours and grace of blown, its possibilities in colour—its charms may be sung in words, but only handling can bring full delight. Of new things and good things in earthenware there is no end; the potters of old Omar Khayyam may look in wonderment from rose-embowered tombs on the undreamt-of variety from the wheels of their descendants. In silver and gold the same story of progressive evolution is going on in spite of the brutal set back of some decades, when mere weight of metal obtained ascendency over workmanship, and when the casket was valued on the weighing machine.

The rebellion has not been a mere fruitless revolution, nor has it really been aimed against the best of the old work, but rather against useless constraint by those who would bind the living spirit of progress to the dead things of the past. The rebellion has served its purpose; architects and designers of the later years of the last century, and of so much of the present as may be written off, are no longer bound by mediæval manners, nor by the strict rules of commonplace contempt, but having gained freedom, are showing by works that they know and understand both past and present, and are willing to consider each according to its needs and nature. Manufacturers are coming into line, and although mere novelty and machine reproduction still stare with a diabolical vanity from many a show case, yet the time is quickly passing in which it is possible to stay the onward march, the upward swing of the pendulum, which, at the highest, may reach beyond record. At all events those who care for art, and especially that phase of it which is our daily outlook, live in hope, silently working, thankful for such encouragement as is freely given by artist to artist, and for that new-born spirit of toleration which spreads itself over an ever-increasing public to which skill in design and craftsmanship must, in the end, appeal.

John Cash

STAINED GLASS WINDOWS AS DESIGNED FOR A HOUSE BUILT BY C. J. HAROLD COOPER, ARCHITECT

Selwyn Image, Designer

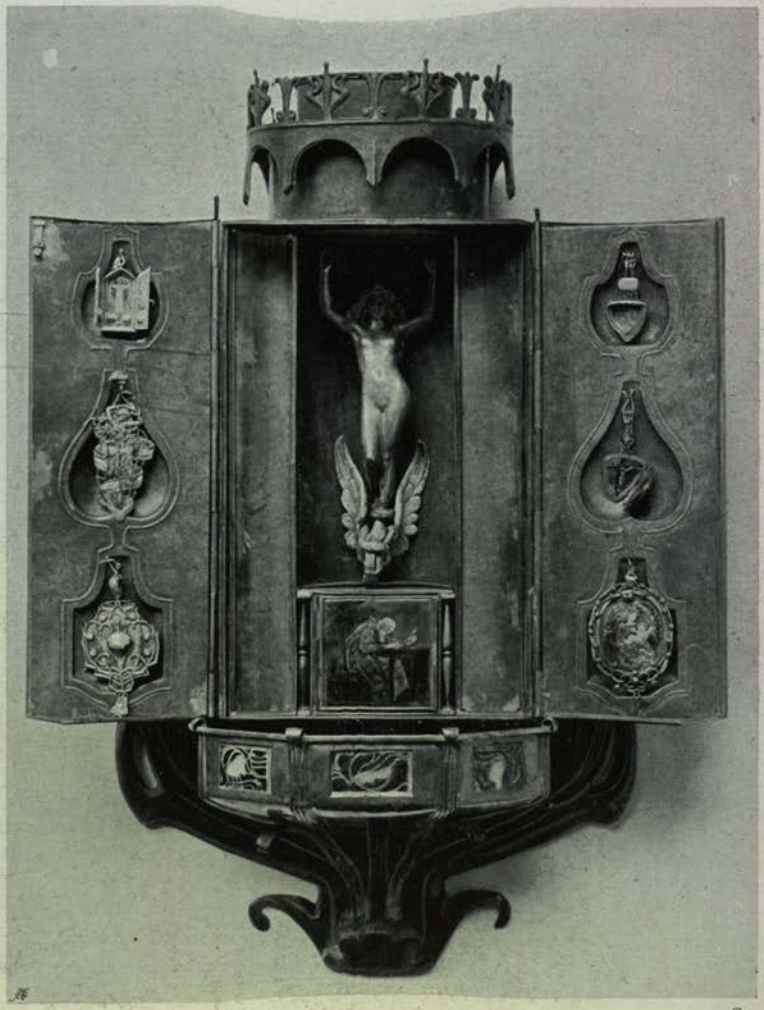
THE FIREPLACE AND THE OAK PANELLING IN THE DINING-ROOM AT GREENHAM LODGE, NEWBURY

R. Norman Shaw R.A., Architect

IN THE LIBRARY AT GREENHAM LODGE, NEWBURY, A VIEW OF THE FIREPLACE. IT IS ALL OF OAK WITH AN OAK-PANELLED CEILING

R. Norman Shaw R.A., Architect

G3
'BHANAVAR THE BEAUTIFUL' (GEORGE MEREDITH). AN OVERMANTEL IN ENAMEL AND BEATEN COPPER



G4
'FORTUNE'S TREASURE HOUSE.' JEWEL CASE IN SILVER, BRONZE AND PLIQUE A JOUR ENAMEL

G5

'TO ALTHEA FROM PRISON' (SIR RICHARD LOVELACE). A PANEL OF ENAMEL FRAMED IN STEEL AND OAK

Alexander Fisher, Enamel-Worker and Craftsman

G6

HEARTH BRUSH AND FIREIRONS IN POLISHED IRON

George Walton, Designer

G7

OAK BOOKCASE AND CHIMNEYPIECE IN THE LIBRARY OF W. BURRELL, ESQ., GLASGOW

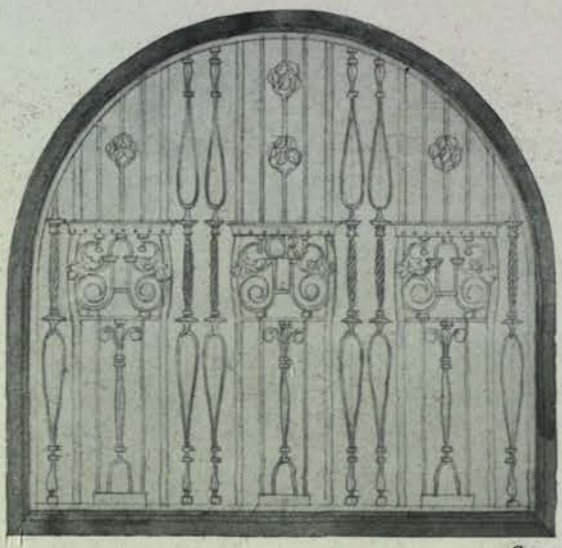
R. S. Lorimer A.R.S.A., Architect

G8
CENTRE-PIECE IN SILVER FOR TABLE DECORATION. FROM A PHOTOGRAPH LENT BY C. J. HAROLD COOPER, ARCHITECT

T. Stirling Lee, Designer and Sculptor

G9
GALLERY BALUSTRADE IN OAK FOR A HOUSE BUILT BY C. J. HAROLD COOPER, ARCHITECT
T. Stirling Lee, Sculptor

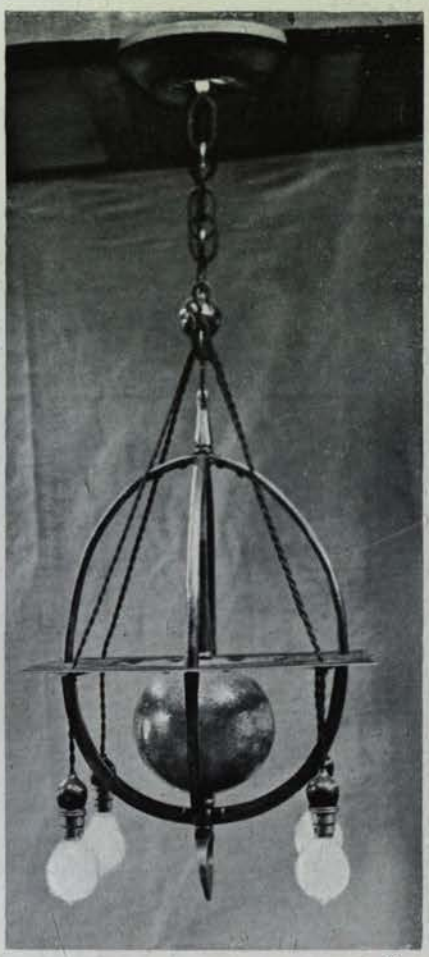
G10
THE STAIRCASE AT 8 GREAT WESTERN TERRACE, GLASGOW, IN THE HOME OF WILLIAM BURRELL, ESQ.
R. S. Lorimer A.R.S.A., Architect



G11

STAIRCASE GRILLE FOR A HOUSE BUILT BY C. J. HAROLD COOPER, ARCHITECT

Bainbridge Reynolds, Metal-Worker and Designer



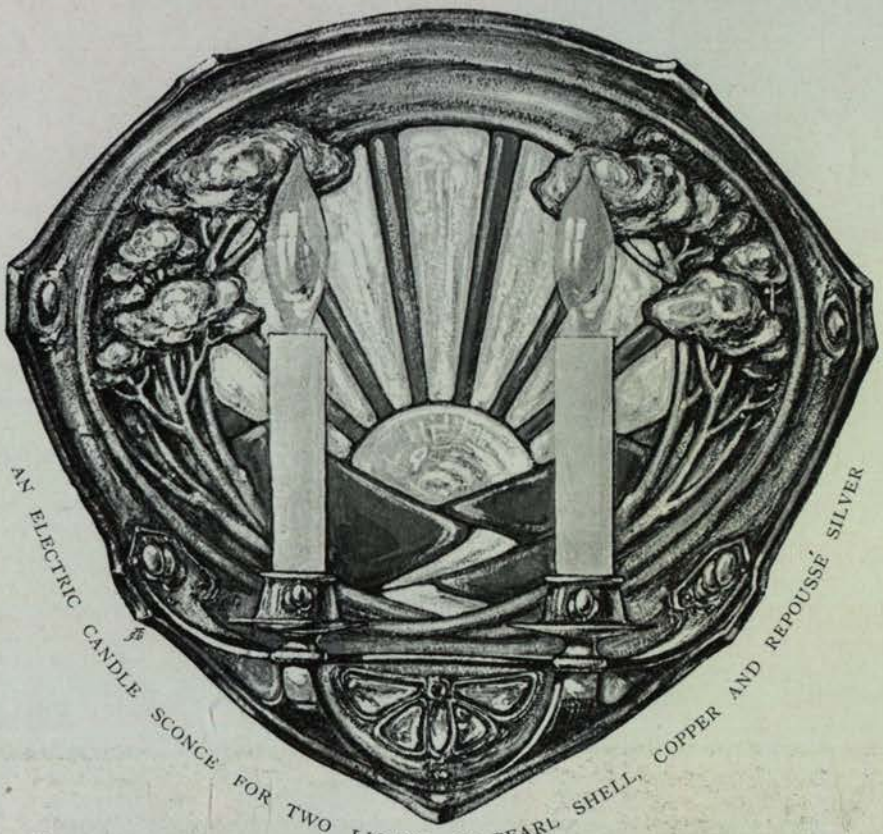
G12

ELECTRIC LIGHT FITTING

G13

ELECTRIC LIGHT FITTING

George Walton, Designer



AN ELECTRIC CANDLE SCONCE FOR TWO LIGHTS IN PEARL SHELL, COPPER AND REPOUSSÉ SILVER

G14

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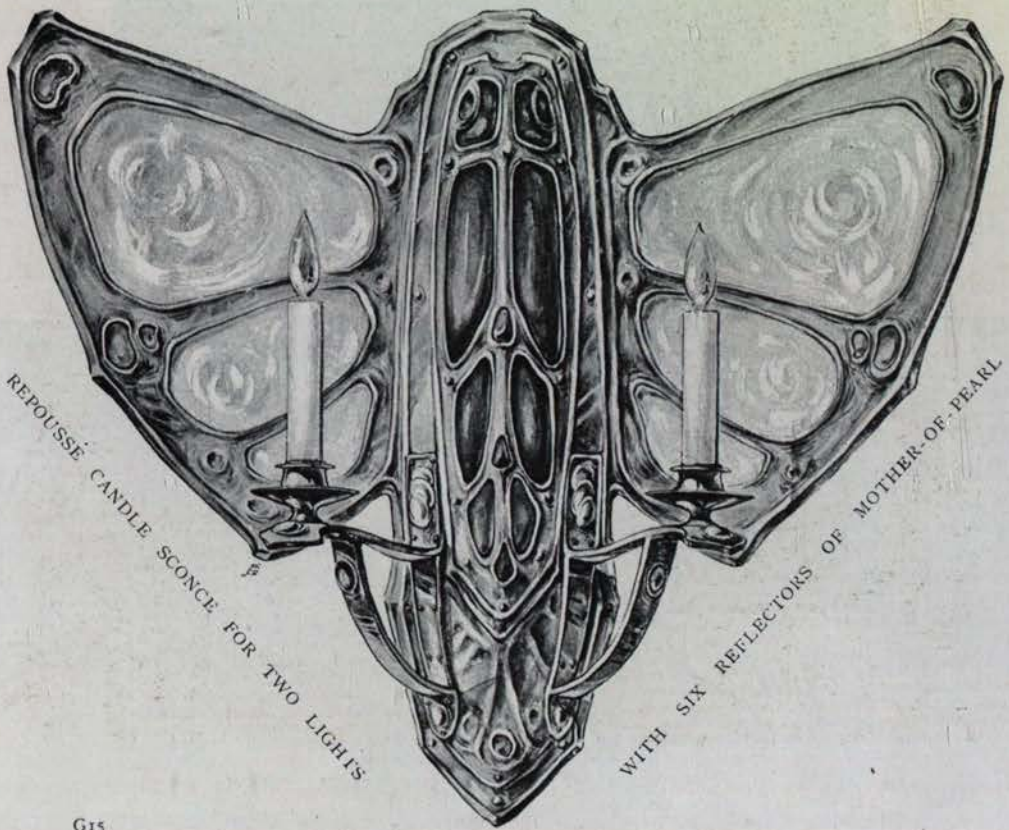

REPOUSSÉ CANDLE SCONCE FOR TWO LIGHTS WITH SIX REFLECTORS OF MOTHER-OF-PEARL

G15

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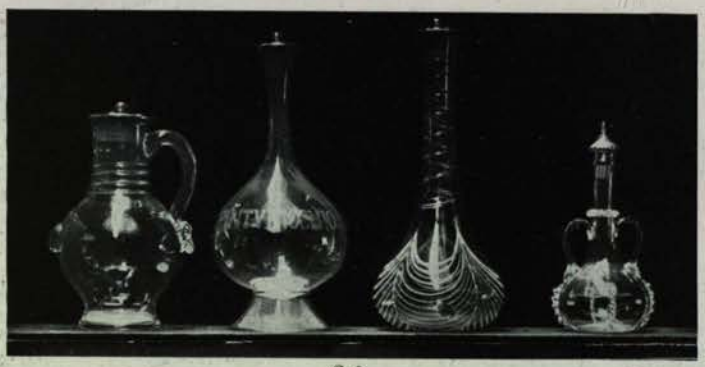
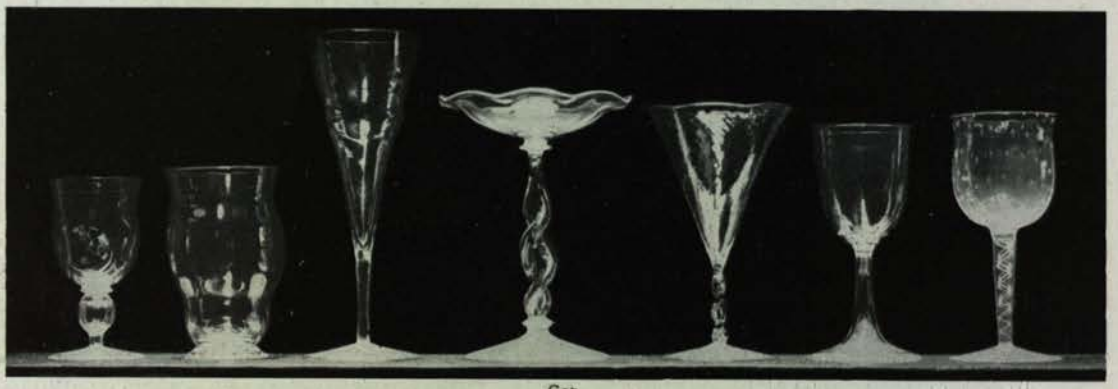
David Veazey, Designer

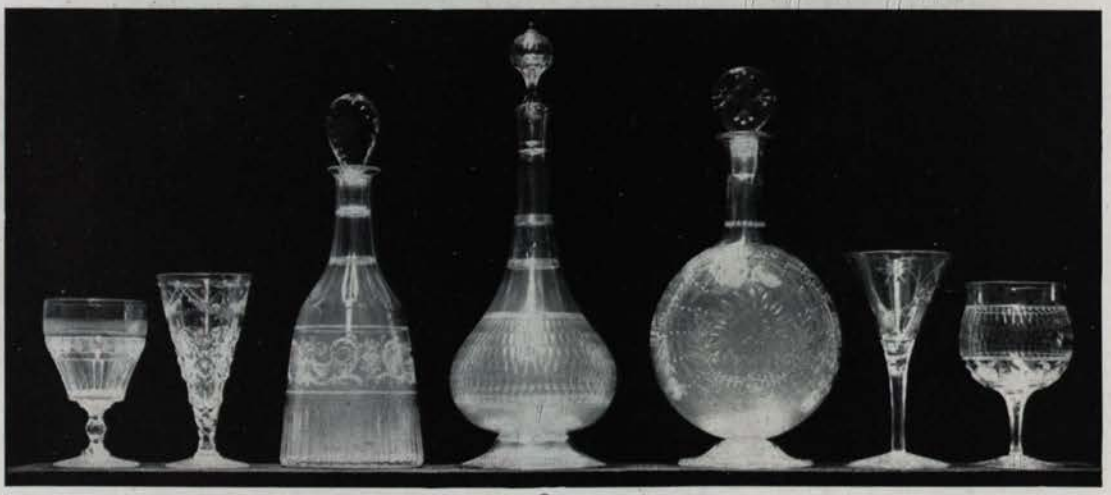


G16



G17

G18



G19

EXAMPLES OF MODERN ENGLISH GLASS IN STYLES OLD AND NEW. MADE AT THE WHITEFRIARS GLASSWORKS, LONDON.

Harry Powell, Designer

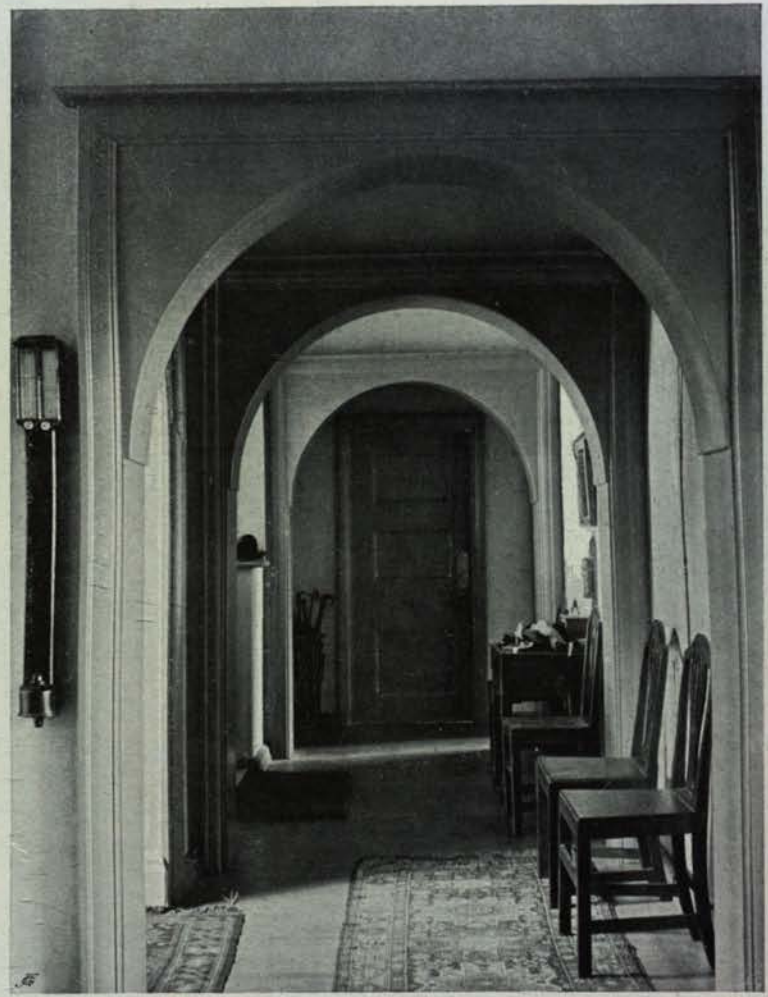
G20
OLD-ENGLISH GLASS FROM THE COLLECTION OF JAMES ORROCK R.I.

G21
OLD-ENGLISH GLASS FROM THE COLLECTION OF JAMES ORROCK R.I.

G22
SOME EXAMPLES OF OLD-ENGLISH WORK IN SILVER DESIGNED AND EXECUTED IN THE EIGHTEENTH CENTURY
Collection of James Orrock R.I.

G23

A SIMPLE DRAWING-ROOM CHIMNEYPIECE IN PAINTED PINE WOOD



G24

VIEW OF THE ENTRANCE VESTIBULE AT COLD ASH, NEAR NEWBURY

Leonard Stokes, Architect

G25

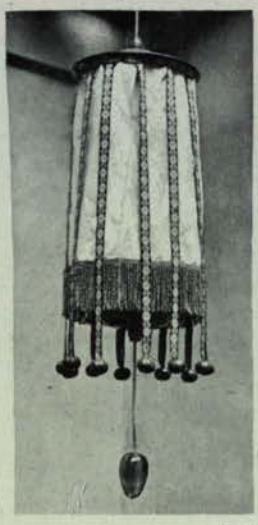
CHIMNEYPIECE IN PINE WOOD, STAINED BLACK, WITH A SHELF OF OAK

George Walton, Architect and Designer

G26

MARBLE FIREPLACE IN THE DRAWING-ROOM AT 48, BEDFORD SQUARE

The Home of James Orrock R.I.

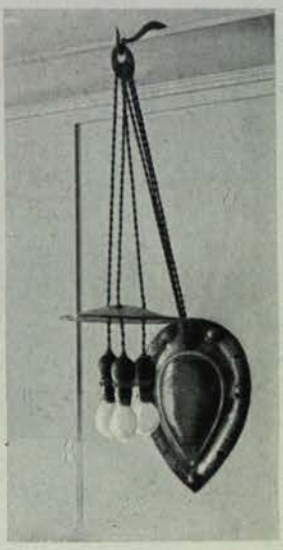


G27
ELECTRIC LIGHT FITTING
AND SILK SHADE

George Walton, Designer

G28
THE VESTIBULE IN A HOUSE IN PALACE GARDENS, LONDON, WITH A PLASTER CEILING, A FLOOR OF BLACK AND WHITE MARBLES, AND PANELLING OF PINE WOOD PAINTED CREAM-WHITE

Leonard Stokes, Architect



G29
ELECTRIC LIGHT FITTING
IN POLISHED IRON

George Walton, Designer

G30
THE HALL FIREPLACE AT SOOTPREY, WORPLESDON

Leonard Stokes, Architect

G31

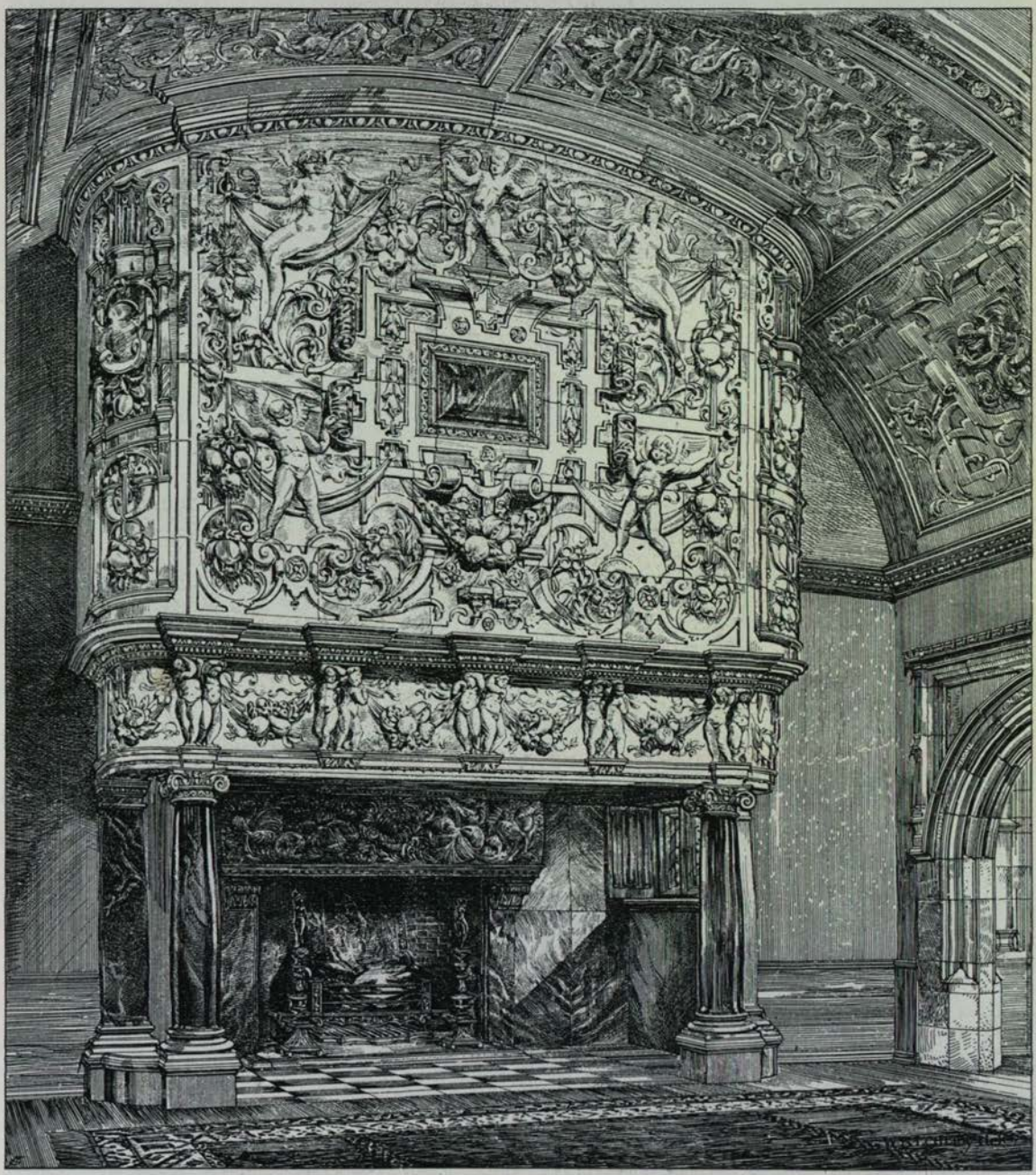
HALL FIREPLACE LINED WITH OLD DUTCH TILES

E. J. May, Architect

G32

FIREPLACE IN A DINING-ROOM WITH PANELLING OF YELLOW PINE ENRICHED WITH DELICATE CARVING.

R. S. Lorimer A.R.S.A., Architect



G33

CHIMNEYPIECE IN THE PICTURE GALLERY AT CRAGSIDE, NORTHUMBERLAND, THE SEAT OF LORD ARMSTRONG. THE WHOLE OF THE UPPER PART IS IN ALABASTER, THE REST IN BEAUTIFUL MARBLES, WITH A FINE BRECCIA—A LARGE RED JEWEL—IN THE CENTRE. THE WORK WAS ADMIRABLY CARRIED OUT IN 1884 BY MESSRS. FARMER & BRINDLEY. THE ILLUSTRATION REPRESENTS A DRAWING BY W. R. LETHABY

R. Norman Shaw R.A., Architect

G34

HALL CHIMNEYPIECE IN OAK WITH A PANEL OF INLAY AT ELLARY, ARGYLLSHIRE

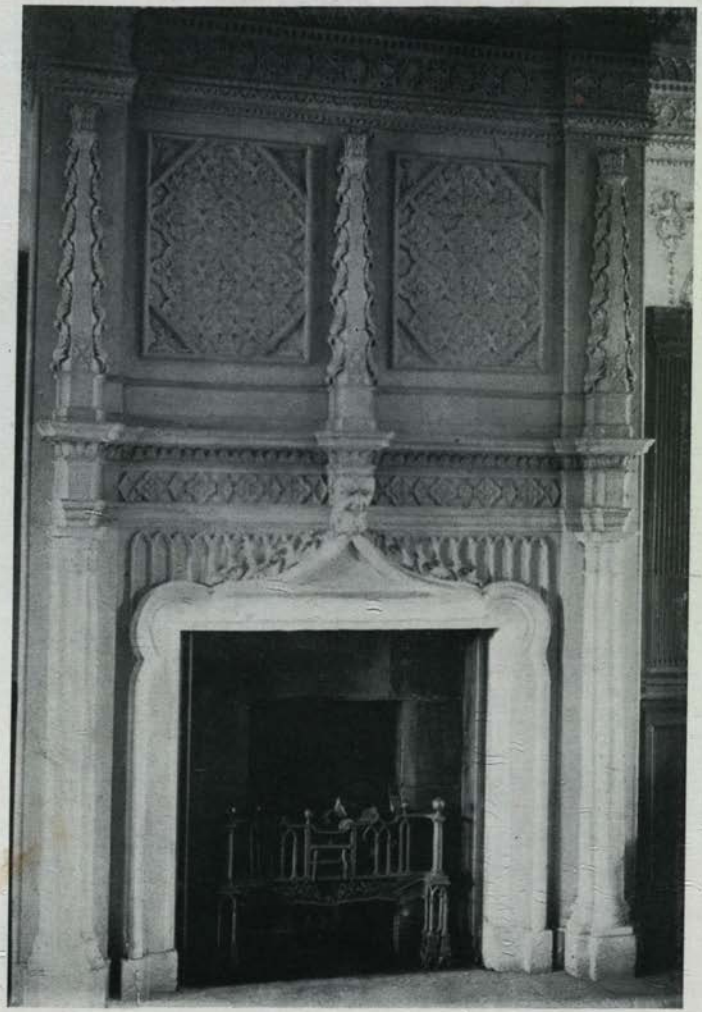
R. S. Lorimer A.R.S.A., Architect

G35
DINING-ROOM FIREPLACE AT LYNEHAM, CHISLEHURST

E. J. May, Architect

G36
THE CORRIDOR AT SANDYCROFT, LITTLESTONE-ON-SEA, THE HOME OF THE RT. HON. HERBERT GLADSTONE
THE STAIRS ARE IN OAK, THE REST OF THE WOODWORK IS PAINTED WHITE

John Cash, Architect



G37

MANTEL IN CARVED OAK IN THE GREAT HALL AT TISSINGTON HALL
PERIOD—LATE ELIZABETHAN

G38

OAK PANELLING AND DOOR IN THE GREAT HALL AT TISSINGTON HALL, WITH A BEAUTIFUL OLD CHAIR

Restored by Arnold Mitchell, Architect

"Gillows" Two Centuries of Interior Decoration

EVERYONE who is interested in artistic furniture and decoration is familiar with the name of Gillows. The position which this firm occupies to-day is the result of the great services which they have rendered to decorative art.

A more particular and detailed history of the Firm than can be given here, is related in a well-illustrated Brochure published by Messrs. Harrison and Sons, in which the growth and the enterprise of Gillows are followed during the greater part of two centuries.

They commenced their history at Lancaster in or about the year 1695, and from most humble beginnings they rapidly grew to be prosperous Merchants, having a great export trade with the West Indies, and receiving in exchange for their furniture large quantities of sugar and rum. The outcome of this prosperity was the establishment of a London House about the year 1760, from which time Gillows have taken a position of supreme importance as manufacturers of furniture and decorative artists.

Chair manufactured by Gillows for Mr. de Trafford in 1789.

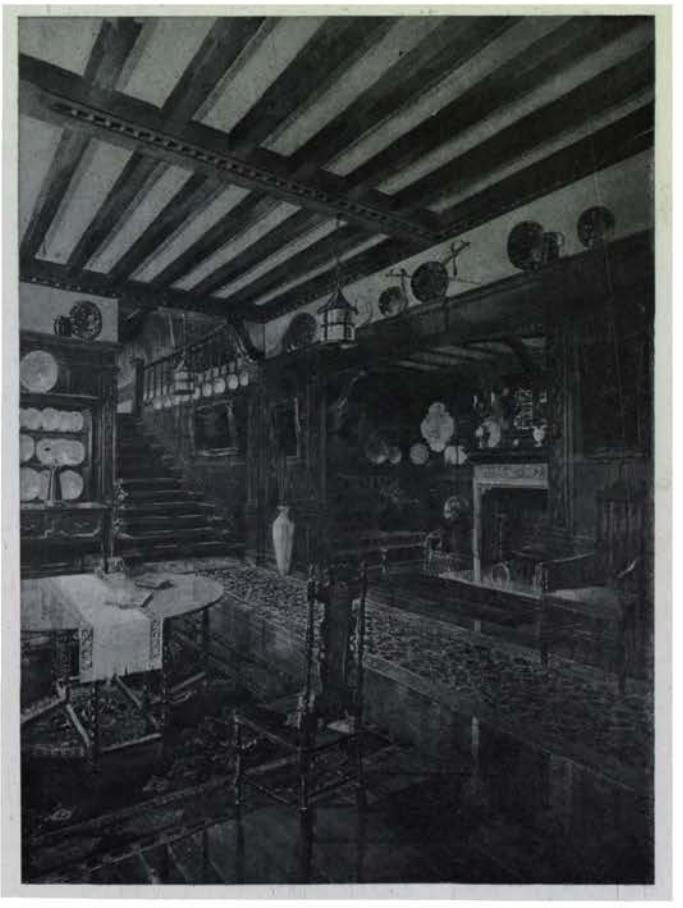
The earliest books and records of the firm date from 1730,

Drawing-Room at Sneyd Park House, Stoke Bishop, Glos. (H. Dare Bryan, Arch.) decorated by Gillows.

and for a great part of this time they are continuous and contain the most careful working drawings of the articles produced. As a history of furniture during this period, these books are of most absorbing interest, and from them the influence of the various styles and designs is plainly traceable. Gillows did a great deal of work for the Brothers Adam, Chippendale, Sheraton and Hepplewhite, the latter of whom was apprenticed to them; then followed the early Victorian period, towards the end of which the influence of Gillows as designers began to be most clearly felt. The Jacobean revival, which remained in vogue for so many years (following the Gothic), was due almost entirely to the genius of Talbert, fostered and encouraged by Gillows. The English 18th century furniture, which has now been popular for some years, has given Gillows an opportunity of reproducing from the working drawings contained in their old books many fine pieces, while the later tendency towards Georgian work has still further brought their records into use, and caused them to prepare many beautiful designs. The Georgian Dining-room, recently designed and executed for the St. Louis Exhibition, reaches a

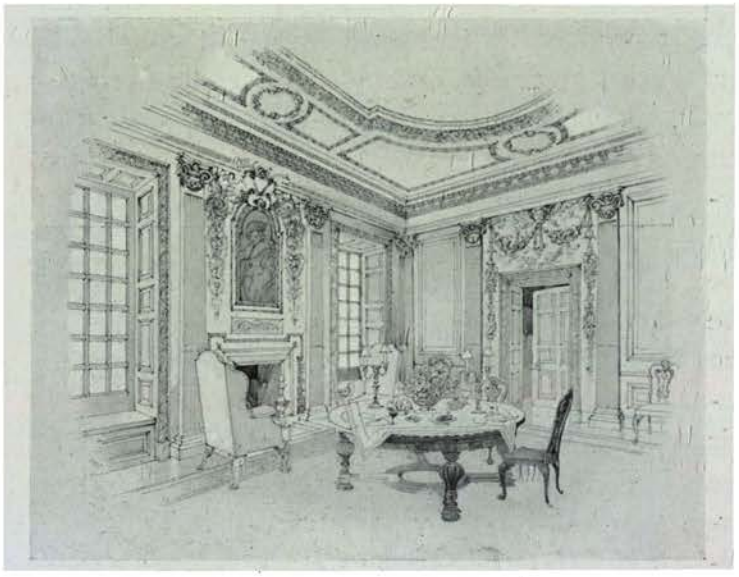
degree of excellence both with regard to design and craftsmanship which it would be impossible to surpass.

Visitors for the first time to the Galleries at 406, Oxford Street, W., are invariably surprised, not only at their great extent, so little suspected from the exterior, but at the diversity of the objects contained therein. Their importance from the educational point of view would be hard to exaggerate, and the most competent critics have laid great stress on this. The adjacent Wallace Collection, for instance, while possessing examples of the greatest value, gives a less comprehensive history of furniture than that which is contained in these beautiful galleries. Gillows reproduce whatever deserves through its purity of design and beauty of form and colouring to be perpetuated, and moreover, they have sent their Agents all over the Continent to secure fine examples of carving and of textiles, so that their showrooms have become the finest in the world. Besides the examples of the old styles contained in their galleries, there are many pieces of furniture and specimen rooms which are new without being eccentric, and show that much thought has been expended on their design, in conjunction with wide experience, with the result that many original and charming effects have been produced.



Panelled Hall with Ingle-nook, by Gillows.

A large portion of the Galleries is taken up by rooms representing French decoration and furniture. The Firm claim that their exhibition of French furniture is not surpassed even in Paris, and is the result of many years' search through Museums and private collections for the finest models and the means of reproducing them. The work is carried out in Paris, either in their own Factory or by *ébénistes* of the highest reputation, with whom they enjoy very close relations. The old methods of weaving the Tapestries, of obtaining the marvellous colour and softness of the Marqueterie, the beautiful finish of the metal moulds (which are often cast from the original moulds), and the rich but subdued tone of the gilding, are followed in the most reverential spirit. Each piece is as perfect as the most expert craftsmanship can make it, and equal to the original in everything save sentiment and historic interest. Reproductions of any examples are undertaken, and their faithfulness would hardly be credited except on comparing them with the originals in the adjacent Wallace or "Jones" Collections.



Georgian Dining-Room, designed and executed by Gillows for St. Louis Exhibition, 1904.

With regard to Decoration, the same principles are applied as to furniture and the work is carried out under, as nearly as possible, the same conditions as existed when the originals were produced. Messrs. Gillow have secured the services of one of the most eminent French Decorative Artists, who designs and superintends the preparation of the work in Paris and fixing in England by French workmen.

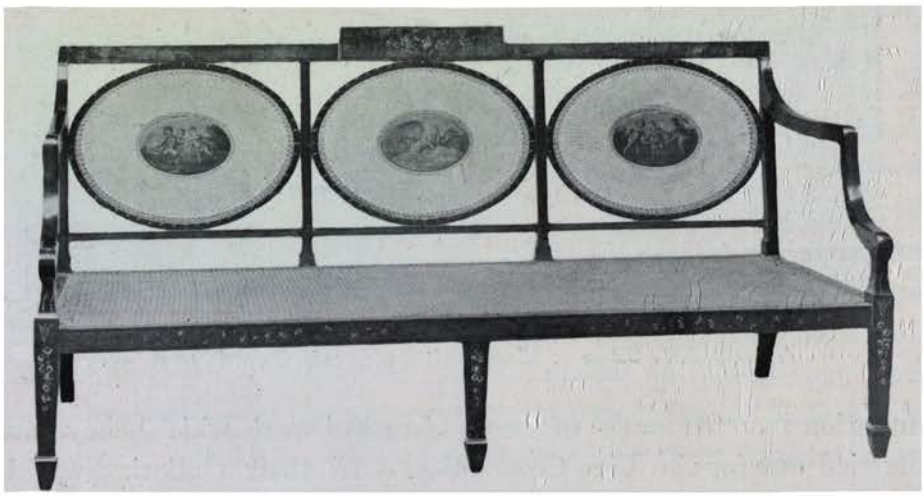
It is not only from the artistic but also from a

commercial point of view that Messrs. Gillow have to justify their existence to-day. This they have no difficulty in doing; their large resources and their fine record help to make them the most powerful and effective organization of their kind in existence. This is strikingly shown by the success experienced in large competitive public contracts obtained recently, notably at the North British Railway Company's Hotel, Edinburgh, 1902; the Midland Railway Company's Hotel, Manchester, 1903; and the Savoy Hotel Extension, London, 1903-4. At the same time

A Louis XV. Salon at Messrs. Gillow's, 406, Oxford Street, W.

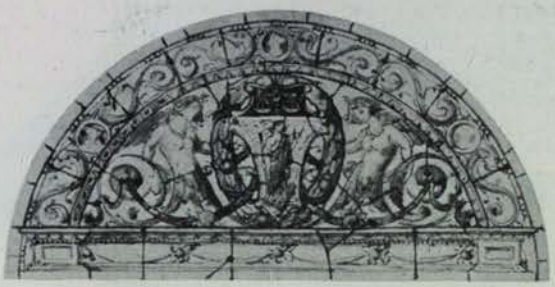
mention may be made of some beautiful work which they have carried out for the City Companies. In their Galleries will be found several rooms which they have furnished in an economical manner with charming effect. They have also prepared many beautiful designs of inexpensive Bed-room and Dining-room Furniture, all of which are good in workmanship and design, and are produced for the sake of those who wish to furnish with taste and refinement, but are bound to study the limits imposed by economy.

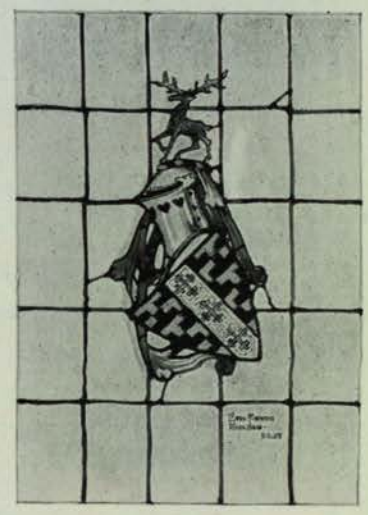
Messrs. Gillow have, however, more than a commercial claim to consideration. In the consideration of their history one cannot fail to be impressed by the fact that as the control of the business has passed from hand to hand and the artists and workmen have succeeded each other, so those who have become responsible have been subjected to that transmitted influence which was characteristic of the Firm's early efforts. They have carried out work or exported furniture quite recently to Australia, South Africa, India, Canada, South America, the United States and the Continent, while many pieces of their furniture have been purchased by the curators of Continental Museums. Much of their work has been carried out in the Royal Palaces, and many of our most famous mansions bear witness to the excellence of Gillows' design and to the honesty of their workmanship.

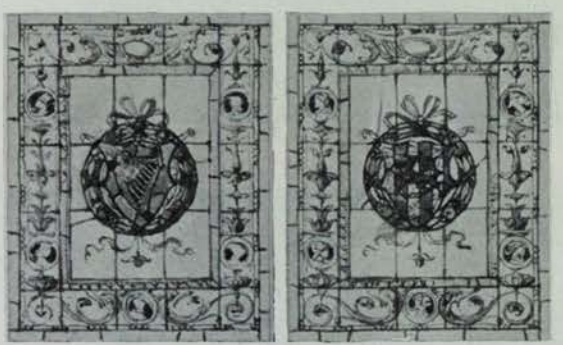


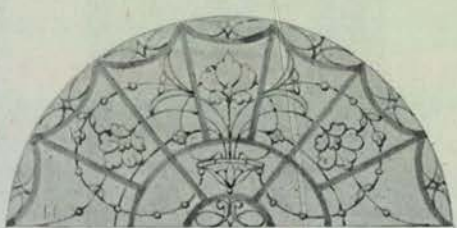
A Sofa in Satinwood, decorated with cane seat and back, at Messrs. Gillow's. From an old Eighteenth Century model.

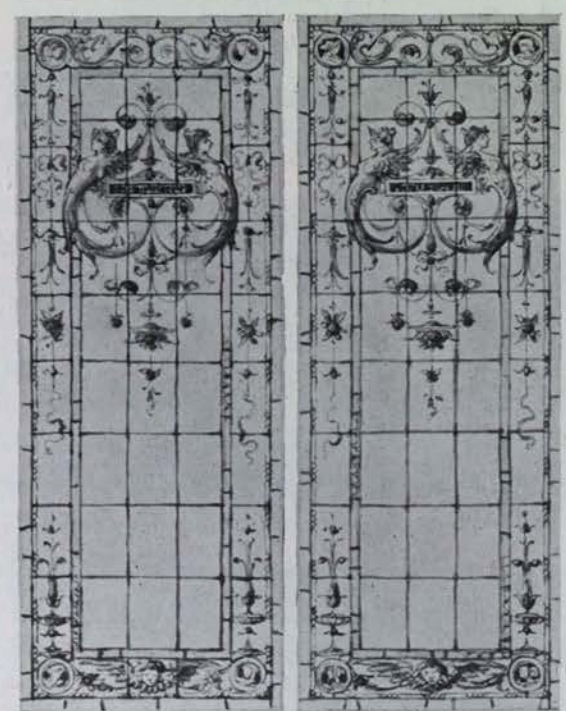
Stained Glass Windows

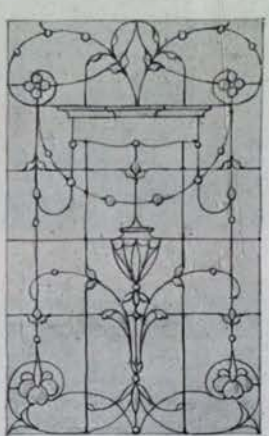












PAINTED GLASS IN COUNCIL CHAMBER, INSTITUTE OF CHARTERED ACCOUNTANTS.

DOOR PANEL AND FANLIGHT IN LEADED GLASS. 207, REGENT STREET.

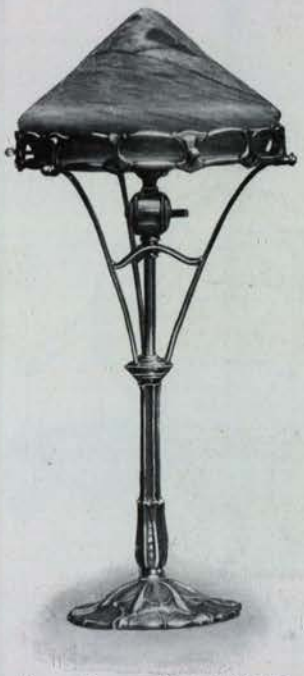
DESIGNED AND EXECUTED BY ARTHUR J. DIX, 54, BERNERS STREET, LONDON, W.

STAINED GLASS HALL WINDOW
A MIDSUMMER NIGHT'S DREAM

ARTHUR J. DIX, 54, BERNERS STREET, LONDON, W.

Domestic Lighting

The Work of W. A. S. Benson & Co. Limited



Benson Electric Table Lamp, with modelled base and "Ceonix" glass shade.

Considering its importance, both from a practical and a decorative standpoint, it is curious how little care is still devoted to the problems of house-lighting, and how often the position of lights (and even the choice of fittings) is left to persons whose tastes in the matter of furniture or hangings would be thought beneath consideration. To some extent, that bane of insurance offices, the "ready-wired" house may be responsible for bad practice in the arrangement of lights; but it is also quite a common custom to hand over the scheme of lighting to a builder, a paper-hanger, a gas-fitter, or even a plumber, as if personal interest in this branch of work was unnecessary. Nothing could be more disastrous. A badly wired house (in the case of electric light) is a constant source of trouble and expense, and even of risk. A house in which the lights are placed at random, after the ordinary gas-fitter's ideas, is a misery to live in. On the other hand, nothing is so conducive to comfort as a house where the positions of the lights have been properly thought out, and nothing gives a more signal air of distinction to a house than graceful and simple light fittings designed in scale and style to suit the rooms.

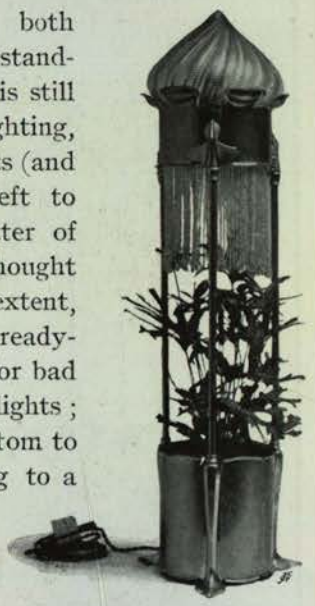
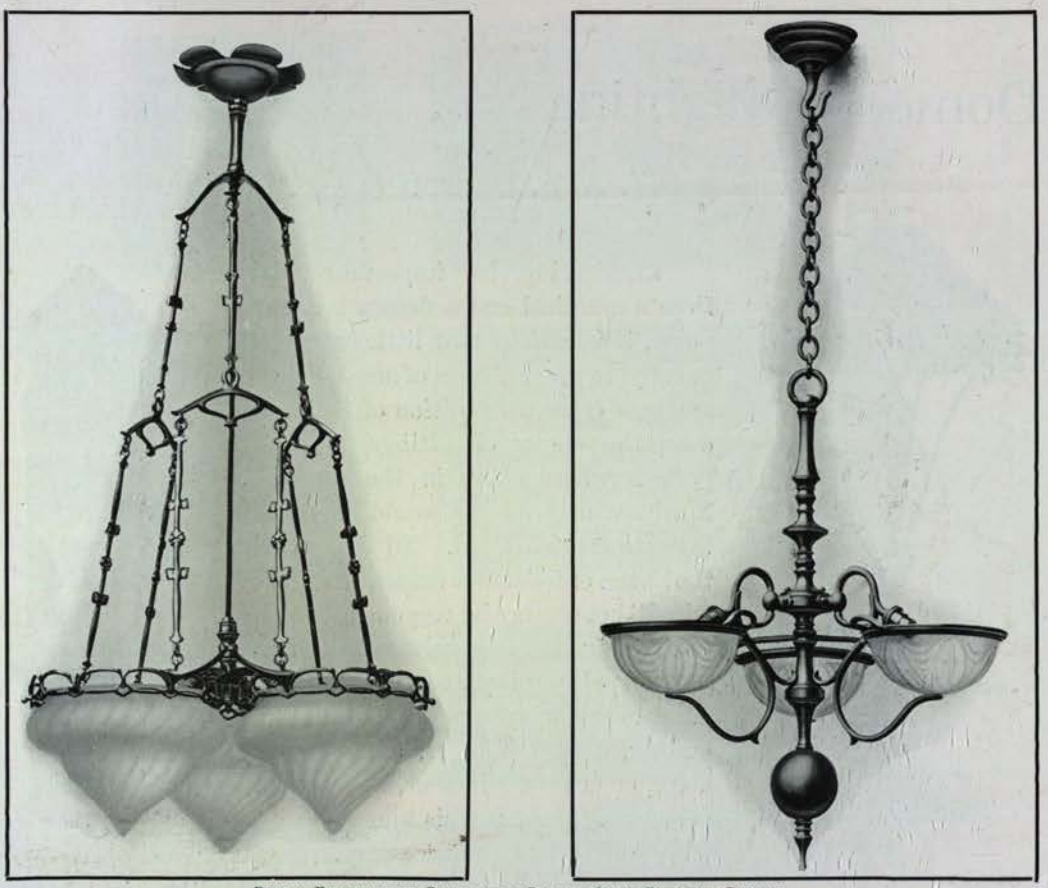


Table-Centre Electric Lamp.

A Benson Oil Lamp.

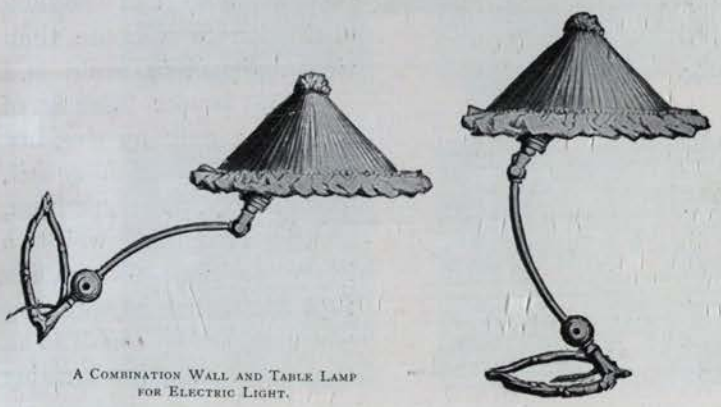
The proper lighting of any particular space is determined not only by size, but by its proportion, arrangement, and decoration as well, and by the nature of its use. The number, power, position, etc., of the lamps should be contrived so that whilst a good light is provided in likely positions for reading or writing, the whole space is pleasantly lighted, with that modulation and gradation which are indispensable to an artistic effect. To obtain such success requires training



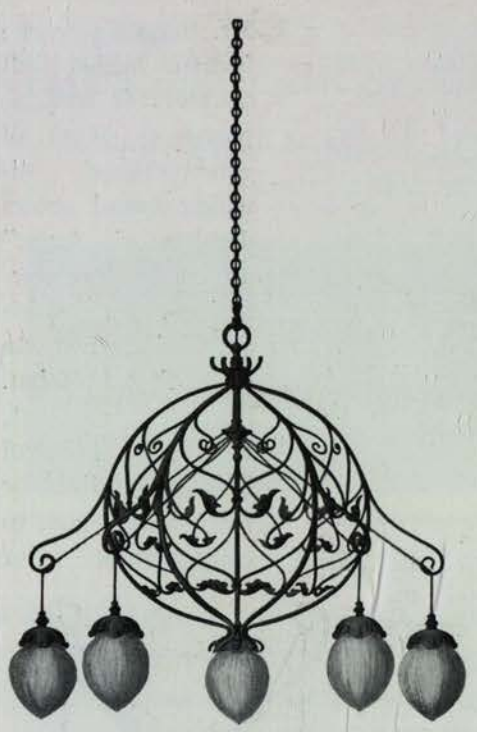
Benson Electroliers, Designed to Reflect Light From the Ceiling.

and experience in engineering and architectural, as well as in decorative problems, and it can hardly be expected that these would be found in the average builder's foreman.

Mr. W. A. S. Benson, who made his name first twenty years ago as the reformer of oil-lamps and candelabra, which he redeemed from the bondage of early Victorian taste, served his apprenticeship with Mr. Basil Champness, who warmly encouraged his ambition to make a fine art of artificial lighting. Mr. Benson has approached the problem from the standpoint of the architect rather than from that of the irresponsible designer of things pretty in themselves, but not necessarily in harmony with their surroundings, or properly



A Combination Wall and Table Lamp for Electric Light.



BENSON ELECTROLIER IN CHOCOLATE BRONZE AND ANTIQUE COPPER.

adapted to practical use. When he began, the Morris movement, which has so profoundly influenced popular taste, was at its height, and both from sympathy and natural connection, Mr. Benson became associated with it. His metal work achieved as wide a reputation, in its own way, as the beautiful wall-papers and tapestries of William Morris. Since then, the firm in New Bond Street founded by Mr. Benson has applied itself successively to every branch of house-lighting; first to gas, with the old-fashioned flat flame burners; then to electric light; then to incandescent gas; next to acetylene; and finally to the admirable new adaptations of gas-lighting provided by the little inverted burners and mantles which seem to have given the older illuminant a fresh lease of life.

BENSON HALL LANTERN.

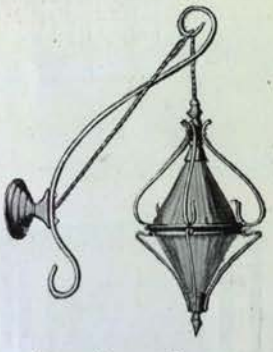
As manufacturers of appliances for *all* these methods of lighting, the firm are thus able to advise impartially as to which promises to be the most convenient or economical for any given situation; and for each of them the principles of distribution and convenience have been carefully thought out. It is a tribute to the quality of their work that they are frequently called upon to advise as to the lighting of ancient buildings, where unskilled handling would entail much damage, and that on these grounds they have carried out the lighting of many of the principal colleges and chapels at the Universities, as well as of St. Paul's Cathedral, and other well-known public buildings.

BENSON DUTCH BRACKET (fitted for Acetylene).

With regard to the design of fittings, Professor A. H. Church wrote many years ago, in

the *Portfolio*, of Mr. Benson's work: "There are two features which call for remark in the simplest as well as in the most elaborate patterns. One of these may be called constructional directness; the other, which indeed grows out of the first, is dignity of form." These two features are still characteristic of Mr. Benson's fittings, in which ornament is used to emphasise, not to obscure the main lines of the design. Many of his fittings have no ornament, properly so-called, at all, but depend for effect on sheer beauty of line or mass, combined with the charm due to correct mechanical construction. For

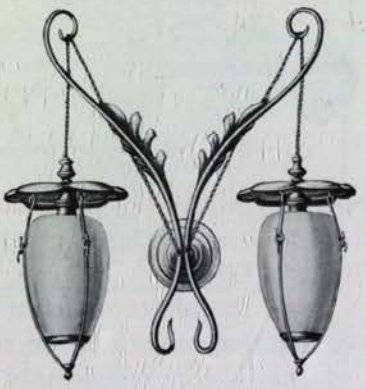
Benson Pendant for Inverted Incandescent Gas, with Silk Shades.



Benson Electric Bracket.

Mr. Benson is as good an engineer as he is an artist, and designs his fittings, whether rich or simple, with a direct view to their purpose and lasting properties.

A word may be added specially as to the use of that dainty light, acetylene, which, to judge from the current plant-makers' catalogues, is in danger of being smothered at birth by an accumulation of all the old, worn-out, heavy designs which have rendered the name of gas-lighting notorious, or by almost more tasteless exhibitions of the "new art." In place of this ironmongery Mr. Benson has produced a series of simple, light, and graceful fittings admirably adapted to set off and enhance the brilliant jet of light. These, with fittings of every other description for lighting purposes, are to be seen at Messrs. W. A. S. Benson & Company's show-rooms, 82 and 83, New Bond Street, London., W.

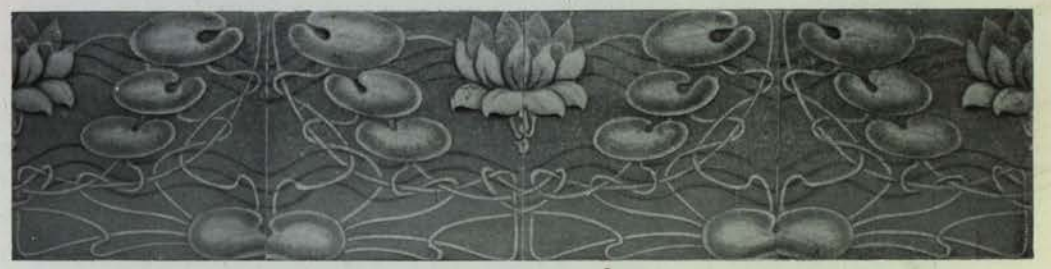


Two-Light Electric Bracket.

Benson Bell-Pull and Switch.

Tiles, Mosaics, Etc.

The Work of Messrs. Craven Dunnill & Co., Jackfield

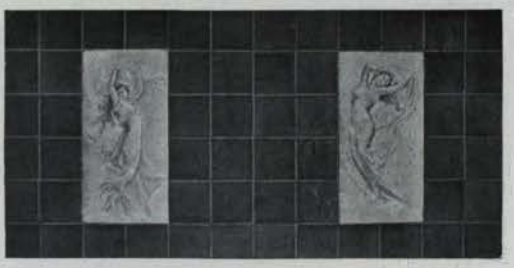


In this age of sanitation it is almost superfluous to dilate on the merits which the glazed surfaces of tiles have. The difficulty that dust finds in adhering to them, the facility with which they can be kept clean, and their pleasant effect—these are things that speak for them strongly.

At the present time there is hardly a house from the most sumptuous mansion to the smallest workman's cottage, that does not in some form or other make use of tiles.

It has been the object of our firm to try and cater for every house and taste.

The clays of Shropshire, and particularly those of Jackfield, are peculiarly excellent for the manufacture of floor tiles, and after their proper treatment and thorough firing produce an article very much harder and more wear-resisting than the clays of any other part of England. There are evidences that the good qualities of



our Jackfield clays have been known ever since the time of the Romans, as pieces of tile, briquettes and pottery, made from Jackfield clay, have been found at Uriconium, and many of the local churches and the floors of the many abbeys of the district have fine examples of mediæval tiles, also made from Jackfield clays. In one case Jackfield clay was used during the 14th century as we now use terra cotta, to encrust the pillars

of a church, the stone of which appears to have been poor and of a friable quality; this in itself is an interesting proof of the excellency of the clays we are now describing.

One of the special aims of our firm is the carrying out of Architects' own designs and the adoption of any suggestions.

We claim to have more originality in our productions than is to be found in the case of many other makers, whether tone, colour, surface, design or shape be concerned.

We court the fullest investigation and comparison of our tiles with those of other makers.

CRAVEN DUNNILL & CO., Ltd.

JACKFIELD, R.S.O., SHROPSHIRE

SHOWROOMS—LONDON: 37 Maddox Street Regent Street W. BIRMINGHAM: 172 Corporation Street
MANCHESTER: Rational Buildings Bridge Street Deansgate

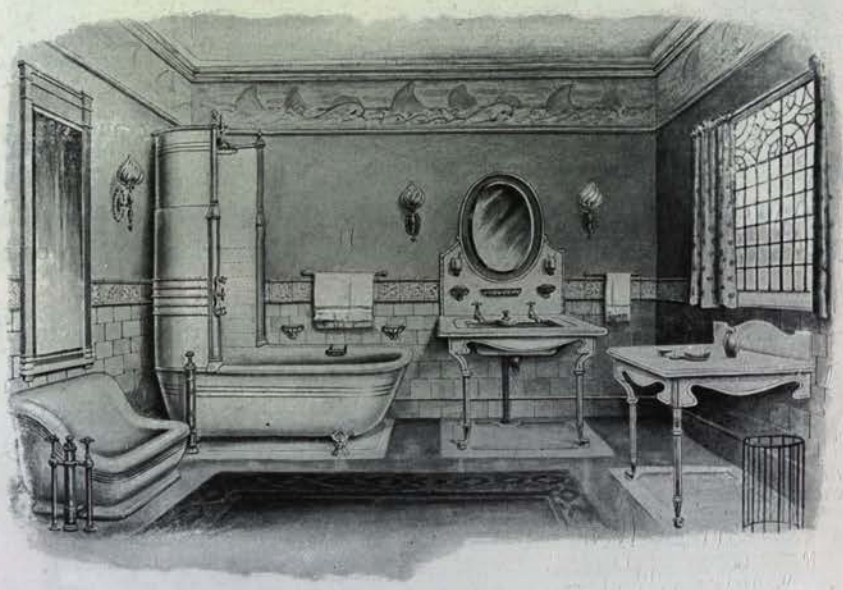
MAKERS OF HIGH-CLASS

TILES MOSAICS FAIENCE ENAMELS LUSTRES &c.
SPECIAL SHAPES KEY-BACKED TILES.

Modern Plumbing and the Bath Room

The Work of Messrs. Beaven & Sons 27 Victoria Street Westminster S.W.

PERHAPS few trades connected with the essential comforts of British homes have shown a more rapid advance than that which is noticeable in Modern Plumbing. The various appliances necessary in a well-equipped modern Bath Room must reach the highest standard from a sanitary point of view. This is the first essential; but to-day, in the hands of the best firms, the possibilities of design and construction have been so carefully studied and applied, that utility and beauty are often happily combined.



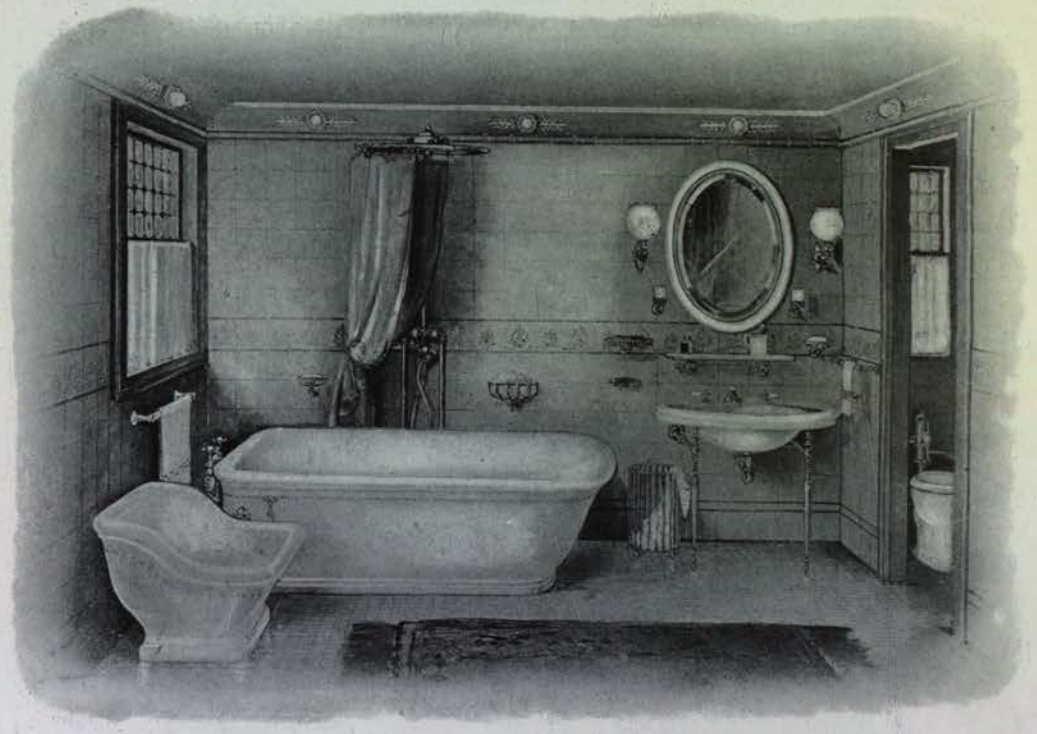
The practice of circulating hot water through the towel rails secures not only the luxury of warm towels, but provides the means of regulating the temperature of the Bath Room to a nicety.

The two good examples of fitted Bath Rooms as shown in the accompanying illustrations are the work of Messrs. Beaven & Sons, of 27, Victoria Street, Westminster, S.W. The White Porcelain Enamelled Cast-Iron Bath is fitted with Shower Spray and Douche, while the Lavatory and Dressing Table are of Marble, with Marble Floor Slabs to match, the same material also being fitted underneath the Bath. Great attention is given to securing the pure whiteness of the enamel on these Baths. It is practically everlasting, and is applied to the bath at such a very great

temperature that it becomes keyed to the iron, forming an integral part of it, so that water, however hot, has no ill effects upon it.

The Baths and Lavatory, as shown in the second illustration, is of White Porcelain Enamelled Fire Clay, and is supplied with Hot, Cold and Tepid Shower and Shampoo Fittings. The Taps, Waste and Supply Pipes, Sponge and Soap Holders, Lavatory Supports, etc., are made of the best quality nickel-plated Copper and Gun Metal.

The Walls in both Bath Rooms are tastefully decorated with Glazed Tiles, Dado and Frieze.



It is of the utmost importance that everything connected with Plumbing, Hot and Cold Water Supply, Drainage and Heating, should be carried out, not only in an up-to-date manner, but on strictly scientific principles, essentials which can be guaranteed by a firm of such long standing and varied experience as Messrs. Beaven & Sons.

BEAVEN & SONS

Sanitary, Lighting & Heating Engineers
Specialists in High-class Plumbing, Sanitation, Lighting & Heating

27 Victoria Street
WESTMINSTER S.W.

Works WESTGATE GLOUCESTER Established 1841

Musical Instruments in the Home

The Work of S. & P. Erard, 118, Great Marlborough Street, London

How unfurnished is a house without a piano! No matter how luxurious all other appointments may be, if the piano be lacking, there is a void which nothing but itself can fill.

All honour, then, to Bartholomew Cristopri, the Paduan, who, 200 years ago in Florence, invented the first embryo piano, the foreshadower of the chief

STYLE LOUIS XV. is in Marqueterie Designs to match the famous Bureau du Regent, by Reissner, with Extra Rich Ormolu Mounts, chased to rival the work of Gouthiere.

essentials of the domestic musical instrument par excellence of to-day. And all honour to the long line of clever perfecters of Cristopri's primitive hammer-harpsichord.

Pre-eminent among these latter stand out Sebastian Erard and his nephew Pierre. The elder was the maker of the first square piano in France as far back as 1776. Ten years later he came to England and founded the harp and pianoforte manufactory which still bears his name. In 1808, he took out his first patent for "repetition action." Thirteen years afterwards he produced

his famous "double escapement action," which for ever afterwards permitted artistes to impart to their execution the most delicate shades of feeling. This

STYLE LOUIS XVI. Vernis Martin, Richly Carved Case, with elaborate Undercarriage picked out in Gold, the Panels being exquisitely painted.

triumph put the cap on the inventor's reputation, and was patented by Pierre Erard. In its complete and shortened form this action was used more and more

THE MODERN STYLE is in Waxed Walnut, inlaid with Ebony, Holly, and Box, and Wrought Steel Hinges. This Model was designed by Andrew Russell.

during the last century, and at the present time is the ground work of every action used by the permanent makers of the day.

The British Home of To-day.

At the Exposition of 1834 the house of Erard won a gold medal, and the Cross of the Legion of Honour was awarded to Mons. Pierre Erard. In 1839 the latter created the harmonic bar, which gave to the upper notes of the piano a degree of purity and intensity of sound never before attained.

The genius of the Erards is proved in the fact that in England alone, and in the piano alone they have taken out more than twenty patents for inventions. The perfection of their instruments is attested by the further fact that in all exhibitions they have obtained the highest awards and never played a second part.

At the Universal Exhibition of 1851, in London, the International Jury accorded the house of Erard the only Grand Medal of Honour ever accorded to the piano—this for the merit of its inventions, the quality of its instruments, and also for the artistic taste shown in the latter's construction. As a result of this success the Cross of an Officer of the Legion of Honour was awarded to Mons. Pierre Erard, a very rare recompense indeed at that period.

The celebrated firm in the same year in which all these honours fell to it brought out the iron-frame piano.

It will be seen that up to the present day the Erards have always remained in the van.

Padarewski shows his appreciation of the superiority of an "Erard," for on no other instrument, unless it be impossible to obtain one, will this genius interpret the great masters. He has taken five "Erard Grands" with him on his tour just commenced through Australia, New Zealand, India, South Africa, Egypt, etc.

The outside of the pianoforte has been too long neglected. To-day, happily, people are beginning to realize that perfect gems must be put into worthy caskets.

Messrs. Erard have made a study of English and French styles of furniture, and have produced pianos en suite to match all periods—Sheraton, Chippendale, Adam, Georgian, Elizabethan, Louis XIII., Louis XIV., Louis XV., Louis XVI., Empire, Renaissance, Art Nouveau, etc.

On these pages appear illustrations of work of this kind, carried out by the firm's staff of artists. The charm of it is that they have brought out these designs in inexpensive creations to suit all pockets, as well as in those works of art for which they have obtained such high prices.

Very Fine LOUIS XV. DRAWING-ROOM GRAND PIANO, with Beautiful Paintings after the style of Watteau. The Ormolu Figures—one handling a violin, another a mandolin, and the third a lyre—are considered wonderful works of art.

Napery in the Home

The Work of John Wilsons' Successors, Ltd. 188, Regent Street, London

JOHN WILSON, the Founder of the famous Damask House, in Bond Street (now John Wilsons' Successors, Limited, at 188, Regent Street, London), was a man of great force of character, and strong artistic instincts. This feeling for art descended to the succeeding generations, the fourth descendant being an artist designer himself.

The heads of the present firm have also the same respect for art, joined to a practical knowledge of Damask and Linen manufacture in all its branches. The house is distinguished by the fact that it alone has decided to make and stock a large variety of designs commissioned by them from such designers and artists as Walter Crane, Lewis F. Day, R. Anning Bell and many others; and the result is that nowhere else can anyone who wishes to complete the equipment of his house artistically find such a variety of beautiful designs, perhaps the greatest of these being Walter Crane's famous cloth illustrating the Senses. Of this cloth Lewis F. Day has written an appreciation, which is found in the Catalogue published by the firm, and in this he says :—"It is safe to say that here is a Table Cloth the like of which has never been seen before." A portion of the design is reproduced next page.

Lewis F. Day himself has been most successful in his designs, and we reproduce below illustrations of three very beautiful examples of his work. In Mr. Day's designs figure subjects have not been used, as in Mr. Walter Crane's "Chef d'Œuvre"; but, in the third illustration, a design by Mr. Anning Bell, illustrating the Midsummer Night's Dream, the drawing of

Three Designs for Table Linen, by Lewis F. Day for John Wilsons' Successors, Ltd.

HERALDIC THISTLE.

RIBBON AND CINQUEFOIL.

RENAISSANCE SQUARES.

A Tour de Force in Damask. Designed by Walter Crane for John Wilson & Sons.

his figures is very graceful and artistic. A description of Mr. Bell's cloth is also found in the Wilson Catalogue, and in this will be found Mr. Bell's practical views on table cloths, in which he says :—" I do not want people at the table to wish to lift up their plates to see what is underneath," and again, " The centre I have left plain because people always cover that part up, either with a piece of embroidery or epergnes and other large ornaments." Wilsons' designs in Lace Curtains are as noteworthy as those in Damask; and for these, as well as for the Damask, a large outlay is not at all necessary as the prices are no higher, and frequently not so high, as those asked for quite ordinary goods. The firm is always glad to have a visit from anyone interested in their productions, whether they wish to buy or not.

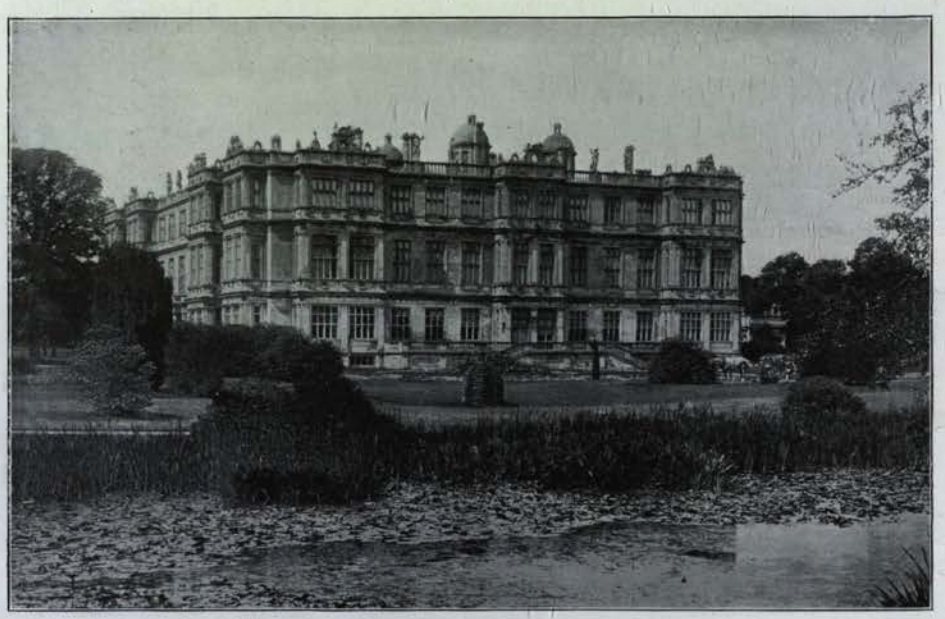
A particularly dainty design for a Table Cloth, by R. Anning Bell for John Wilsons' Successors, Ltd.

Heating and Ventilation

The Work of G. N. Haden & Sons, Trowbridge

The subject of Heating and Ventilation in the "Home" is one of such paramount importance, that it should engage the earnest attention of every householder, as the atmospheric condition of the various rooms and corridors in the house should be pure and genial, and therefore healthy. Indeed, it is now generally conceded that a house (especially if a large one) should be properly heated by a suitable apparatus, but the particular system which is employed depends partly upon the style of house and partly upon the general conditions as well as the question of cost.

The proper ventilation of rooms is of equal importance, and should be considered in connection with the heating.



From Photo by F. Frith & Co. LONGLEAT HOUSE.

In a small or medium-sized house this can be accomplished most readily and economically by means of "Haden's Hygienic Air Apparatus," as by this system a large quantity of pure, warm air at a moderate temperature is introduced into the various rooms, the air being humidified at the same time.

This system has been successfully employed in a great many homes, and is also applied to large mansions, in which cases hot water is combined therewith

for heating outlying portions, etc., as is the case at Longleat House, the residence of the Most Noble the Marquis of Bath.

Equally good results are also obtained by Low Pressure Hot Water Apparatus, which can be designed to meet all requirements, both as regards the temperature of the rooms and the ventilation thereof.

Hot water heating on the Low Pressure principle is much more suitable for residences than either high pressure or steam heating.

Messrs. G. N. Haden & Sons, who have been established since 1816, have had a large experience in designing installations for Mansions, Churches, and other large buildings. They have special Patent Apparatus for dealing with old buildings, using small circulating mains, and thus reducing the cutting away and making good to a minimum, and also for saving in excavation for deep chambers, such being avoided entirely if necessary.

From Photo by F. Frith & Co. EATON HALL.

Eaton Hall, the residence of His Grace the Duke of Westminster, is heated by a Hot Water Apparatus designed and erected by this firm ; likewise Wilton House, for the Rt. Hon. the Earl of Pembroke, and many other mansions, also Westminster Abbey, Westminster Roman Catholic Cathedral, Lichfield Cathedral, the City Temple, etc., etc.

The Head Office and Works of the firm are at Trowbridge, with branch offices at 123, Cromer Street, London ; 4, Albert Square, Manchester, and 15, Burlington Chambers, Birmingham.

The Garden

The Work of T. H. Harrison & Co.

279 King's Road, Chelsea, London S.W.

Almost without exception in this country, our gardens are the part of our homes that give us the most satisfaction and pleasure ; and as it is the garden from which we get the first impression of a home, it is essential that it should be in harmony with the general scheme of decoration. The Terraces, Fountains and Flower Vases should be designed from the best models.

After an experience extending over more than forty years, we can thoroughly recommend our Artificial Stone for all kinds of Garden Ornamentation ; it is the colour of carved Portland stone and more endurable, as it is unaffected by weather and frost ; our readers may see examples of it in the Botanical Gardens in Regent's Park and in many of the principal public and private gardens throughout the country.

In laying out a new estate the architect may have special designs, which can be carried out by us to his satisfaction.

A large variety of Fountains, Garden Vases and Sundial Pedestals (which are very much in vogue at present), may be seen at our Works, address T. H. Harrison & Co., 279, King's Road, Chelsea, London, S.W.

T. H. HARRISON & CO.

279, King's Road, Chelsea, S.W.

FOUNTAINS, FLOWER VASES
SUNDIALS, GARDEN ORNAMENTS

In Artificial Stone

TELEPHONE No. 1813 KENSINGTON

The British Home of To-day

The Artistic Wallpapers

WHICH

JEFFREY & CO.

(OF 64, ESSEX ROAD, ISLINGTON, N.)

have now on Exhibition at their West End Showrooms,

THE...

"WALLPAPER GALLERY."
31, MORTIMER STREET

(REGENT STREET, LONDON)

Corner of Jeffrey & Co.'s Showrooms 31, Mortimer Street

have special interest as they not merely include their latest productions from designs by

WALTER CRANE, L. F. DAY, HEYWOOD SUMNER, A. F. VIGERS, GEORGE WALTON and other Artists,

but the Entire Collection represents the various phases through which Decorative Art has passed in England during the last thirty years and expresses the work of such well-known Designers as—

OWEN JONES, C. L. EASTLAKE, B. J. TALBERT, W. BURGES, E. W. GODWIN, ALBERT MOORE, W. J. MUCKLEY, J. D. SEDDING, A. H. MACKMURDO, C. F. A. VOYSEY.

During this period JEFFREY & Co. have exhibited at all of the important International Exhibitions, and have received the HIGHEST AWARDS, including

9 GOLD MEDALS

THEIR PRODUCTIONS INCLUDE:—

EMBOSSED LEATHER PAPERS from Original Designs and Reproductions of Antique Leathers
LACQUERED GOLD PAPERS
REPRODUCTIONS OF ITALIAN AND SICILIAN SILKS
REAL SILK FLOCKS AND FLOCK PAPERS
RAISED FLOCKS AND PAPERS AND CEILINGS EMBOSSED IN RELIEF—
For Painting after being hung
COMPLETE DECORATIONS for Reception Rooms and Staircases
FRIEZES AND BORDERS
DECORATIVE WALLPAPERS and Wallpapers in MONOCHROME FOR BACKGROUNDS
CHINTZ PAPERS from Original Designs and Reproductions from Old Examples
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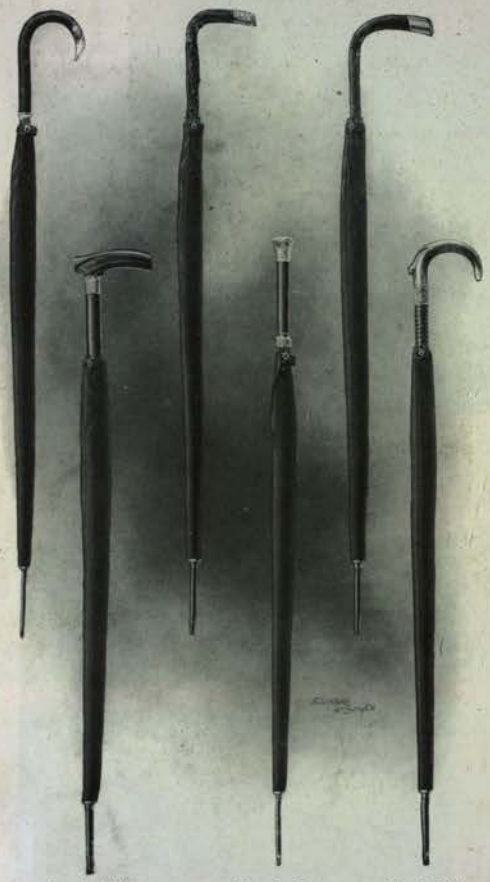

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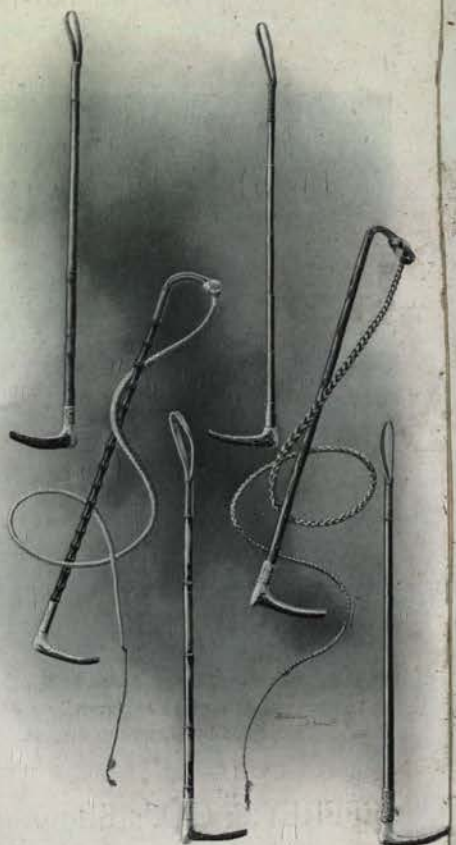

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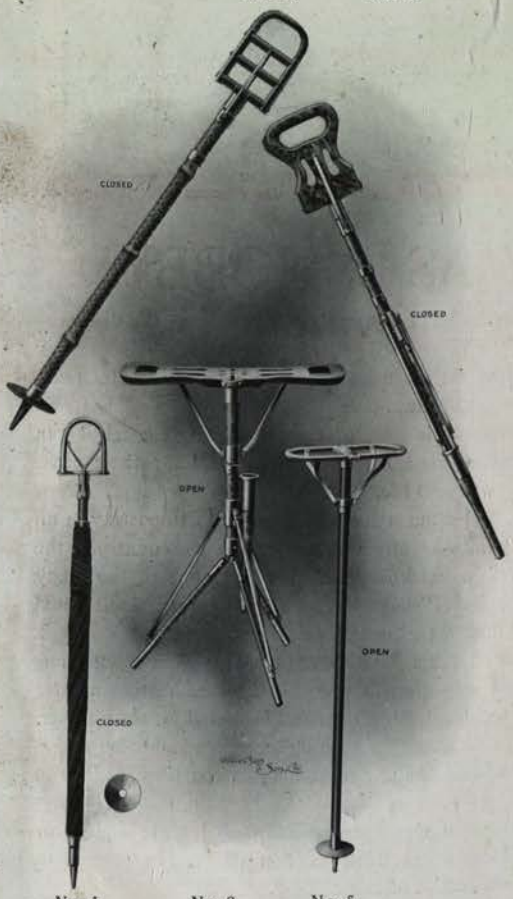
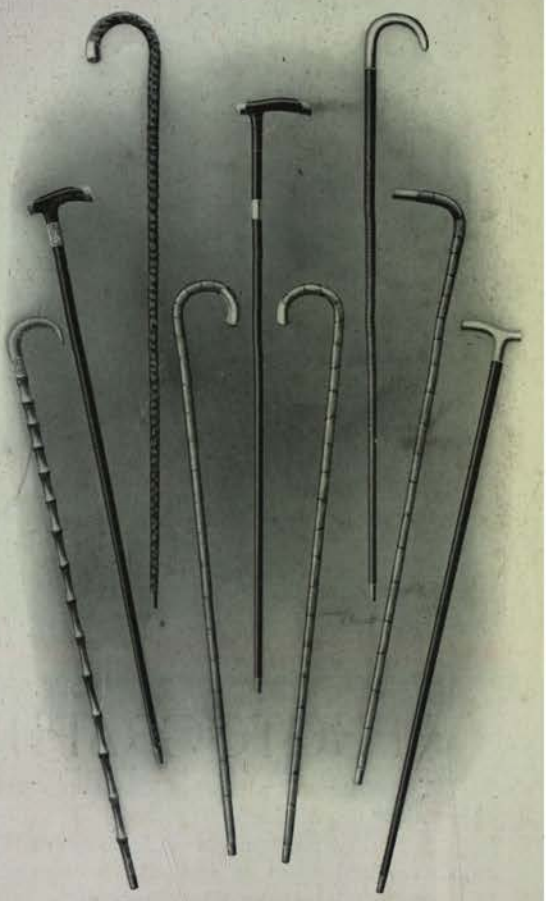


No. 4. No. 2. No. 5.

WALKING STICKS.

No. 9. No. 1. No. 6. No. 8. No. 3.



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Shooting Seat, Bamboo Stem, Cane Top - - 15/6

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Shooting Seat, with supports shown open - - 23/0

No. 3.
Same as No. 2 shown closed - - - - - 23/0

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Ditto., 2nd Quality - - - - - - - 35/0

No. 5.
The "Cunliffe" Lady's Walking Stick Seat, Silver-plated Fittings - - - - - - - - 21/0

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This magazine de luxe is splendidly illustrated throughout in various tints and colours, and should certainly be in the hands of every amateur who wishes to learn something of the possibilities and advance of British Photography.

The Practical Photographer may be obtained of newsagents and photographic dealers, or direct from the publishers, Hodder & Stoughton, 27, Paternoster Row, London, who will be pleased to send a specimen copy of the current number, post-free, on receipt of one shilling.

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Observer Research Foundation
on 17 May, 2019